

Speech Teacher

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Volume IV

How to Get a Job as a Teacher of Speech

Orville A. Hitchcock

Training Teachers of Speech

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Using Playing, Creative Dramatics, and
Speech Therapy in Speech Correction

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Improving Listening Comprehension of
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THE FORUM • BOOK REVIEWS
IN THE PERIODICALS • THE BULLETIN BOARD

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The Speech Teacher

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The SPEECH TEACHER

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HOW TO GET A JOB AS A TEACHER OF SPEECH

Orville A. Hitchcock

ALTHOUGH the current shortage of teachers (soon to be even worse) is a grave national crisis,¹ it is a great professional opportunity for teachers and students preparing to teach. Obviously teaching positions will be plentiful. Since the ability to communicate effectively is at or near the top of nearly every list of objectives for elementary and secondary school programs, you may be sure that there will be openings in speech. Many new people will enter our field, applying for positions for the first time. Veteran teachers will change positions, seeking advancement. Some of those teachers and prospective teachers, however, will not get the jobs they want and deserve. Their failure to do so will be due in part to inadequate preparation, and in part to the type of application they make. The purpose of this article is to offer some practical hints to help you get the job you want.

Only the latest members of SAA and the newest readers of *The Speech Teacher* need introduction to Professor Hitchcock, who was our Executive Secretary from 1951 to 1954. He is a Professor of Speech at the State University of Iowa, which awarded him the Ph.D. in 1936.

Our current Executive Secretary read this essay in manuscript, and liked it so well that he has ordered several hundred reprints of it. If you are interested in obtaining reprints for yourself or your students, address your inquiries to Professor Waldo W. Braden, Department of Speech, Louisiana State University, Baton Rouge 3, Louisiana.

¹ See Karl F. Robinson, "The Time for Action is Now," *The Speech Teacher*, IV (September, 1955), 155-158.

Recently I spent three years in the post of Executive Secretary of the Speech Association of America and Director of SAA's Placement Service. In this latter capacity I had the responsibility of bringing together administrators offering positions in speech and candidates seeking those positions. In those three years I learned a great deal about how to get a job—and how not to get one. I want to pass on to you some of the conclusions which grew out of this experience.

To take first things first, I most earnestly urge you not to go into teaching unless you are sure that you want to teach. You should be enthusiastic about your subject. You should like to work with young people. This liking is especially important in speech, in which we are dealing with an activity (actually a whole group of activities), and not primarily with a subject matter. You will be concerned with people as individuals, assisting them to grow and develop. Your teaching will not be very profitable to you or to them unless you believe in what you are doing and really enjoy helping others improve as communicators.

Teaching can be one of the best of careers. Approach it with this idea in mind. If you do not look forward to it with interest and enthusiasm, you should go into some other field. In spite

of the shortage of teachers, I would suggest that there are too many people in our profession who do not belong there. We need teachers, but these teachers should be fully prepared and properly motivated. A bad teacher is worse than no teacher at all.

Resolve to make a profession of teaching. Seek improvement and advancement. Teaching, especially of speech, can be most satisfying. In spite of all the talk to the contrary, the salaries are not bad, and the rewards of working with students, helping them to find themselves in an important phase of human activity, are immeasurable.

Given proper interest and motivation, the next step is to prepare yourself thoroughly. To me, thorough preparation means that you should be broadly educated, both generally and within the field of speech. As Aristotle and other classical writers pointed out long ago, rhetoric deals with all subject matters. So does poetics. Assuming adequate preparation in speech itself, the wider your knowledge beyond the field, the better teacher of speech you will be. You cannot properly evaluate speeches, debates, and discussions unless your knowledge is broad and varied. You cannot deal adequately with oral interpretation and dramatic art unless you are widely read in literature, history, music, and a host of other fields. You cannot be expert in speech pathology without background in psychology, anatomy, acoustics, and many additional subjects. You cannot work in radio and television without information and experience in countless directions. It is a basic truth that "You can't speak speech." What you speak is the knowledge and experience of mankind.

You must also remember that in speech we are concerned with people, helping them to improve. To do so, you

must really understand people, know what motivates them, what makes them what they are. A speech teacher must not only know much about *things*; he must also be a student of human nature.

Another important factor is breadth within the field of speech. It is dangerous to become too much of a specialist. You may be so finely trained that there is no job for you. Examination of the lists of positions published by the SAA Placement Service shows that a large percentage are combination positions. In the secondary school, speech is often combined with some other field, usually English or social studies. There are even combinations with secretarial science, physical education, Latin, and shop! In college, too, speech sometimes may be combined with English. Usually, however, the teacher is expected to handle a number of different areas within the province of speech. The public speaking teacher will be expected to take the class in oral interpretation or the one in radio. The dramatic arts teacher will be asked to teach a section of voice and diction or discussion. Even a speech correctionist may find himself teaching fundamentals of speech or public speaking.

It is my experience that for the beginning teacher combinations of this kind are the rule, not the exception. It usually takes a long time before you get to the point where you can teach only the one or two subjects in which you are most interested. My own field is public address, yet in my first positions I taught English composition, dramatic interpretation, radio, and voice science. I also directed plays, managed a speech clinic, and produced radio programs. My experience, I think, is typical.

Your training should be broad and comprehensive for two additional reasons. One is that the various phases of

speech are closely related; each supports the other. I do not see how you can be a good teacher of public speaking without having had work, for example, in speech pathology and dramatic interpretation. By the same token, I do not see how you can be an effective speech pathologist without having studied the various types of speaking (public speaking, discussion, reading aloud) that your students are certain to be called upon to do.

The other reason for broad training is that you never can be sure where your interests will finally take you. Note that the people listed in *Who's Who* have changed positions an average of seven or eight times. Many of them have changed into completely different fields. I have been told that more than half of the graduates of a well-known technical institute do not go into engineering. The same kind of shifting takes place in speech. I know a student who majored in mass media who now is teaching forensics. Another friend of mine started in radio and now is a speech pathologist. To reverse the picture, one of the leading teachers of television today began as a rhetorician.

Too many teachers prepare themselves only for their first positions. It goes without saying that you should look to the future. Give yourself a broad base so that you will be able to take advantage of whatever opportunities develop.

Of course, you should try to do well in your studies. I can assure you that administrators are interested in grades. You need not have all A's. But your grades should be generally good, and you should show growth as the years go by. You should try to excel in some area, to stand out above the crowd. Get to know several of your professors rather well. Win their support. Later they

will be writing recommendations for you.

Since you are going into speech, you should strive to become an able performer yourself. It is bad for even a chemistry teacher to mumble; in a speech teacher this cannot be tolerated. Administrators will not hire you unless they are sure you will serve as something of a model for your students. Participation in extra-curricular activities will help you here.

Strive also to develop as an individual. Speech is closely connected with personality; you must have desirable personality traits yourself if you are to teach speech. School officials often mention in their letters to agencies and bureaus that they want someone who is well adjusted, who can conduct himself properly in social situations, who has qualities of leadership. Administrators are looking also for people who have had some experience outside of school. Speech does not go on in a vacuum, but in a real world. Deans and superintendents want speech people who know something about the way the world operates.

While in school get all of the teaching experience you can. Take courses in how to teach, too. The new teacher is faced with the problem of breaking the vicious circle: "We can't hire you until you have some experience; you can't get any experience until we hire you." Get this experience any and every way you can, through practice teaching, through a graduate assistantship, or just through making yourself generally useful. I remember that I taught a class in public speaking, without pay, during my senior year in college. I made much of this experience in my applications!

When you are ready to take a job, it is wise to affiliate yourself with several placement bureaus. Start with the one

sponsored by your college or university. The people there know you and have ready access to your records and your major professors. They will help you tremendously. The charge usually is small. Also join the SAA Placement Bureau. The yearly fee is a minor consideration, and there are no additional fees to pay if the Bureau helps you get a position. The service is national in scope and covers the entire field of speech. The American Educational Theatre Association and the American Speech and Hearing Association have similar services, each specializing in its own area. You may also wish to enroll with one or more of the commercial agencies. Remember that they will charge you a percentage of your first year's salary if they help you find a position. Each type of agency has its advantages. Each has different contacts, different approaches. Placement bureaus are valuable to the job candidate because they find and list positions, collect and keep in order for him his records and letters of recommendation, present his papers in an attractive manner to prospective employers.

Before you set out to find a position, prepare for yourself a set of criteria that the job you take must satisfy. What are your goals? What do you want out of your work and out of life? When a student comes to me for advice about positions, my usual method is to get him talking about his philosophy of life and work. Very soon he sets up his own criteria, measures the prospective position against these criteria, and comes to a decision. All I do is sit back and listen.

In this list of criteria you should include the type of work you want to do, now and later, the part of the country in which you wish to settle, the type of school in which you wish to teach, the

type of community in which you wish to live, and the amount of money you must have. Always keep an eye to the future. Think not just in terms of right now, but of ten or twenty years from now. If you are married, consider your wife and family. They should have a voice in your decision.

Above all, be flexible. Don't insist upon conditions in your first job that you really should not expect until you get to your last job. Don't expect to teach exactly what you want to teach. Remember that no position is perfect; accept the little faults along with the good features. If the work is right, don't worry too much about the money.

Look carefully at all of the opportunities that come your way. Weigh one against the other and against your criteria. When you make a decision, live with it. Don't be unhappy because what seems to be a better position comes along after you have committed yourself. And don't turn down a job before it is offered to you. Students often ask me if they should take a particular position before they have a firm offer in hand.

Your recommendations are important. They can mean the success or failure of your application. One important rule is not to have too many. Some of the enrollees in placement services collect as many as twenty or twenty-five. Let me assure you that sheer numbers do not impress administrators. They will bog down in the task of reading them. There is also the possibility that the hiring official may become suspicious of you. It looks too much as if your case is weak and you are trying to bolster it. Moreover, with so many recommendations some are almost certain to be unfavorable.

I would advise that you secure one to three key recommendations from each

school you attend and each situation you hold. Five to eight recommendations are enough to send for any position. Don't bother your professors and colleagues by asking them to write a personal letter for each position for which you apply. Have them write a general letter which can be kept on file at the placement service and copied for each application. Letters addressed directly to you and sent out by you to the prospective employer are practically worthless. The best recommendations are those that are kept confidential.

Letters of recommendation from your professors usually contain information concerning the courses you took in college and your level of achievement. If you completed a thesis, its title will be given and some note will be made of its merit. The informant also will comment on your abilities as a performer, habits of work, progress and growth, and personality characteristics. Included will be some mention of your ability to meet people and to work well with students, colleagues, and superiors. Note will be made of your extra-curricular activities. The most highly regarded letters are those that are specific, that give examples of what you have done, that speak in factual terms. Administrators wonder about letters that are too full of praise. We all have our faults. Letters that are not thorough and analytical are apt to be looked upon with suspicion.

Letters of recommendation from employers follow much the same pattern. They tell what you did and how well you did it. They present a picture not only of your work, but also of your relationships with others. Usually they tell why you left the position.

The next most important item in securing a position is your letter of application. It reveals you to the prospective employer, gives him a picture of the

kind of person you are. Many applicants fail because they do not observe the simple mechanics of letter writing. I have seen letters written in pencil, some on ruled yellow paper, some with misspelled words. Naturally, the writers of these letters did not get the jobs. Type your letters of application or write them neatly in ink, on a good quality of paper. Observe the rules of grammar and spell the words correctly. Fold the letter properly.

Beyond these obvious matters, make your writing clear and to the point. The style should be natural and genuine. It should sound like you. Similarly, the letter should be adapted to the position. Beware of form letters sent out wholesale. Be brief, too. Try to limit yourself to one page. In factual manner, tell who you are, what your training and experience have been. Indicate something of your goals and why you are interested in this position. Attach any necessary data in outline or tabular form. Don't make demands, although it certainly is proper for you to ask intelligent questions. Include a photograph with your letter. Be sure it is a recent photograph and one that presents you to the best possible advantage.

Follow-up letters are perfectly in order, but don't overwhelm your prospective employer. Too many letters, phone calls, or telegrams, and you will find yourself out of the running. Be patient. Many administrators resist overly-aggressive applicants. I would advise against blanket applications, sent to every college in the state or country. Many deans and superintendents throw these in the wastebasket.

Interviews are helpful in gaining positions. Sometimes the administrator will invite you to come for a meeting. It is permissible for you to offer to come,

if he does not make the first move. But do not be insistent. If you are given an interview, give careful attention to your dress and deportment. I know a student who failed to get a position largely because he wore a "loud" sports shirt to the interview. Little details can make the difference between success and failure.

When you get the position, do your best to make a success of it. Be realistic and adapt to circumstances as you find them. Try to raise the standards where you are, but remember that you cannot reform the school or the field overnight. Be yourself; find your own best ways to teach. Too many young teachers continue to be copies of their major professors in college. Keep in touch with the placement bureaus and the colleges

where you studied. They are interested in you and will be able to help you in the future. Do not move about too much. Administrators wonder about teachers who have had many jobs in many parts of the country. When you do move, make the decision to do so in terms of your growth and development. Eventually you should be able to find a position well suited to your interests and abilities, where you can settle down and become a key figure in the program.

Many fine jobs in speech are going to be available in the years ahead. These jobs will go to the people who are well prepared, have good records and strong recommendations, and make applications in the proper fashion. Resolve that you are going to be among this number.

EXCURSUS

The teacher of public speaking, moreover, by the nature of the activity in which the student is engaging is in a peculiarly fine position to size up the student in the qualities desired. Most of us, I am sure, are already applying these tests and are encouraging the students who possess them. What I am urging is a more drastic discouragement, or even rejection, of those who lack them. . . .

Ask your medical school if only brains and skill are required of a prospective physician? Dishonest lawyers are not admitted to the bar, no matter how clever or versed in the law. The Army and Navy, both in peace and war reject candidates for officer ranks for reasons of character, quite apart from military skill and knowledge. Why do these professions protect themselves? Because they serve the public in vital ways. My contention is that never before in the history of the world was the fate of the public more dependent upon any one group of trained men and women than it is now dependent upon public speakers. We cannot dodge our responsibility by saying, "My job is to train students, not to select them." If *we* do not select them, no one else will. We are the persons standing at the gates of the profession. . . . Many persons get in by going around the gates; but that does not excuse any laxity in our guardianship of the portal. . . . —Robert West, "The Prospect for Speech Education," *The Quarterly Journal of Speech*, XXX (April, 1944), 146.

GREAT TEACHERS OF SPEECH

IV. FRANK M. RARIG

Malcolm R. McBride

MOST of the readers of this essay have heard of Frank M. Rarig, yet unless they number among his thousands of students they may well be unaware of the depth of perception and the greatness of soul which so contributed to the intellectual and emotional growth of those he taught. I first knew him when I went to the University of Minnesota in 1936, and at the end of my undergraduate days I felt that his masterful oral reading of great poetry and prose had endowed me for life with an appreciation of literature. Whether he did so intentionally or not, he made me decide to pursue my studies in his own field, speech.

Before I say more of him, let me briefly describe Frank Rarig. He is a fairly tall man, with a somewhat lumbering walk. His remaining hair is now white. There is always a twinkle in his eye, yet when some petty grievance causes him minor, humorous annoyance, he roars like a lion, a tremendous crescendo in his bass voice. When we talked with him, deeply intent on what he—and we—had to say, he would lean back comfortably in his desk chair, puffing his strong pipe, analyzing us and every sentence we uttered with a keen scrutiny.

Each time I left his classroom or his

Mr. McBride not only took his baccalaureate degree at the University of Minnesota, as he indicates in his essay, but also returned there for graduate study, receiving his master's degree in March of this year. He immediately began to work on his doctorate, concurrently serving as temporary chairman of the Speech Department at The Stout Institute, a Wisconsin state college at Menomonie.

office I felt imbued with new ideas and a renewed determination to do better the next time I read aloud in class. Quite unconsciously (or was it a conscious part of his skill in teaching?) he made us feel inferior if we read poorly. We felt no resentment, for his perception was so deep, his sense of humor so infectious, that his occasional chuckle as we read made us feel his penetrating spirit, and we resolved to improve, instead of rationalizing our faults.

No one I knew ever cut his classes, for attending them was a delightful experience in itself, even if at first some of us were terrified when he would occasionally roar at us from his post at the rear of the classroom. He roared because he had a deep interest in his students and in their developing their potentialities to the utmost. That interest was one of his rarest qualities, and the one we cherished most.

Now at seventy-five he is the same Frank Rarig I knew at the University of Minnesota, even if all of us are a good deal older now than we were then. Recently when I wanted to show him around a campus prior to an address he was to make, he remarked humorously, "I no longer have the energy of a twelve-cylinder Cadillac. I have to take a nap before I speak tonight. But I'll bet you I can chop a tree down more accurately than you can." I didn't take his wager.

He speaks to student audiences all too rarely, but I shall never forget the evening he spoke in a crowded auditorium in a small Midwestern college to more

than five hundred students and to at least half their faculty. For fifty minutes he totally electrified his audience. He spoke humorously, yet he drove home the point that there is a vital need for more speech discipline—not only in our colleges, but in our grade and high schools as well. The student today, he continued, faces the obstacle of specialization in practically any field he may enter, so it is important that he learn while he is still in school to be a good communicator. He congratulated his audience on their administrators' requiring them to take beginning speech, since they were all potential

teachers, and certainly they, if anyone, must learn to speak well.

Frank Rarig always drives home his points, even though in every audience there will be some listeners who will condemn some of them for their non-conformity. He sincerely believes in his ideas, and, unlike most of us, lives according to his philosophy of life, practicing what he preaches.

Surely Frank M. Rarig has done as much as any teacher of speech of his generation to make students realize the need for better speech. And the men and women who studied under him have transmitted to their students some of his integrity and spirit.

EXCURSUS

. . . The prerequisite of aesthetic appreciation of anything is that the experiencing nature be freed from all incitements to struggle for self-preservation. It occurs only during a cessation of the struggle for existence. And yet, by making the passing of an examination the goal of a course in literature and by setting up, as a means to that end, the mastery of a detailed enumeration of biographical, historical, grammatical, and linguistic details teachers plunge their students into just such a struggle. Such students are in an anomolous [*sic*], a paradoxical situation. They must read imaginative literature in order to pass an examination at the end of the course, and yet they cannot be receptive to it without forgetting every self-interest. If a masterpiece is to become for them a work of art, they must become submerged in it to the disregard of every practical consideration. They must present to it a freely experiencing nature. It must transport them, if it is to register its full effect, out of the world of their calculated strikings into a selfless world of the imagination. Students who read from a motive of passing examinations, all too frequently defeat the intention of even the greatest writers. Such students are undergoing a training as anatomists of literature, not as participants in its abundant breathing life. It takes a tough and resilient aesthetic constitution to survive this anaesthetizing pedagogical process. Students learn what they must learn in order to achieve academic survival. They become experts highly skilled in divining "what the teacher wants," and they, at least the more intelligent ones, give it to him in the final examination. . . .—Frank M. Rarig, "Some Elementary Contributions of Aesthetics to Interpretative Speech," *The Quarterly Journal of Speech*, XXVI (December, 1940), 530.

ROLE-PLAYING, CREATIVE DRAMATICS, AND PLAY THERAPY IN SPEECH CORRECTION

Elise Hahn

AS all speech therapists know, the child who exhibits infantile speech, lisping, cleft palate speech, or any speech so distorted in production that he cannot communicate readily, presents a dual problem in therapy. He may not wish to make the effort to speak understandably or he may even need his present behavior to alleviate the discomforts centered around his personal conflicts. In this case, he is said to have an emotional block to his improvement. On the other hand, he may not know how to make the correct sounds of speech or may have a structural deviation which disturbs his production. His problem is then one of learning mechanical movements in meaningful communication.

Speech therapy of some twenty years ago (persisting to the present in some quarters) drilled almost exclusively on the oral positions of articulation, but often sought to lighten such drill by games and jingles which made the repetitive behavior somewhat less unpalatable to the child. The use of poems "loaded" with specific sounds or of games which elicited specific one-word responses are examples of the kind of

therapy which, educationally speaking, provided for no transfer of training, or, from the viewpoint of the speech teacher, related in no way to communication.

In the effort to avoid such meaningless correction, many speech therapists now endeavor to create a "social situation" in group therapy so that the speech attempts represent real communication. This practice, if carried to an extreme, may create a *need* for improvement, but fails to provide enough examination and repetition of muscular movements to change the persistent motor habits of faulty production.

The speech correctionists, therefore, realizing that some of their children may not want the correction and others may not know how to make it—or a single child may even have both of these problems—are constantly searching for and revising training techniques. They have heard of and used creative dramatics, role-playing, and play therapy, but are often concerned with a confusion of terms and the relationship between these activities and speech therapy.

THE CONCEPT OF ROLE

A small child plays at being The Father, A Cowboy, The Older Brother, or a Postman. Even as he changes his overt behaviors to match his concept of the character, he assumes what he believes to be the appropriate attitudes or covert behaviors of this being. Role, according to Cameron, is "a comprehensive and coherent organization in be-

Mrs. Hahn read this essay at the 1953 SAA convention, and it is belatedly appearing in print in conformity with the eager requests of her audience. Subscribers of *The Speech Teacher* who did not hear the paper then know Mrs. Hahn as former Departmental Editor of "The Bulletin Board" and as author of "A Speech Curriculum to Meet the Needs of the Elementary School Child," published in Volume I, No. 2.

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havior, of functionally related interlocking attitudes and responses."¹

In free dramatic play, the child fulfills his need to explore. He can "try on" an amazing number of roles and thereby learn something of the behavior patterns of others and realize, albeit in a limited way, their feelings and the motivation of their behavior. He can play *The Father* and thus understand his father's attitudes more fully. He can play *A Father* and follow the actions he has observed in an adult man.

But free role-playing in the child can be more than the exploration of adult behavior. In interpersonal relationships he may seek understanding by playing another child in his social group, and thus learn what to expect of a domineering, hostile child who will possibly compete with him for group status. From this exploratory role, he learns how to perceive, accept, or resist the demands other children will make upon him. Always, as he pretends, he maintains his own identity, knowing that he plays, permitting himself, even as a young child, to stand off and look at both the role and himself.

Even before he adopts exploratory roles, however, the child has had social, familial, and cultural roles thrust upon him. He is *The Baby*, *The Son*, *The Male Child*, *The Brother*. Each of these roles carries implications of behavior. Some roles he will accept with comfort, others he may resist. As he accepts a main role, he works out countless variations under the influence of environmental factors and of his own needs. As he resists, he develops counter-roles. He may be *Mother's Clever Boy*, and *Father's Obedient Son*, but *Sister's Mean*, *Demanding Brother*. Through constant practice he can become flexible in adapt-

ing roles demanded of him by race, creed, color, family, economy, and the likes and in introducing behaviors which he has learned in exploratory roles until he at last creates the personalized roles with which he will meet and manipulate his own world.

What do these roles have to do with speech? In early play, language facilitates the assumption of the role. As the child develops more abstract forms of language, words can become symbolic of behavior. The act of speaking can then permit him to take an even greater variety of roles. He can project himself into future situations and play out behaviors in advance as he uses speech to formulate anticipated happenings. He can make up stories and go off into fantasy which sometimes brings him needed release and comfort. Since language habits mold us into conformity with our culture, the covert behavior is thus likely to be organized along social lines. Because language is the main medium for bringing about the variety and authenticity of roles, it increases in amount and in skill as the child grows in role-taking.

One may now shift the concept of exploratory and social roles into an educational context. The multiple roles of play-and-pretend are assumed freely by the untroubled child in pre-school life. Nursery and kindergarten encourage this dramatic play, guiding it only by providing the physical means of creating roles, such as blocks and construction materials, and suggesting sometimes that "This is a house and you're the daddy," or "This is the car and you're the driver."

The early solitary role-playing now extends into a social context, with nursery school children making a gradual transition from single uncommunicative roles to group roles. (The language in

¹ Norman Cameron, *The Psychology of Behavior Disorders* (Boston: Houghton Mifflin Company, 1947), p. 90.

the solitary role compares to Piaget's collective monologue.²) In the early grades, the creation of the post office, the bank, and the mill suggests occupational exploratory roles. As the child continues in the grades, he becomes The Indian, The Pilgrim, and The Western Pioneer, and so enters into historical roles which bring appreciation of the people of the past. Accompanying all such role-playing is group discussion of behavior and of feelings, and self-criticism of the role.

This is the oral approach to learning in the school systems of today. The teacher, as she goes beyond the free undirected dramatic play of the early levels, will use both creative dramatics and more specific techniques of role-playing.

In *creative dramatics*, the teacher selects and guides the children in selecting an experience. This may be taken from literature or may be created by teacher and students. With guidance, the children discuss the people (or animals or fantasy objects) which will participate and the action to take place. Creative dramatics is defined as "a group activity in which meaningful experience is acted out by the participants as they create their own dialogue and action."³ The group forms its own audience.

The word *role* now means a part or a characterization. This is the continuation of the early exploratory role-playing that the young child initiated in free play, but it now relies on the interaction of several children. In addition to its being played in the group, it also has a form: a beginning and an end, and often a point or main idea

showing what these characters did or should have done in a single meaningful situation.

This practice of creative dramatics contributes to general learning of subject matter and to individual adjustment. It can also improve speech skills and motivate correction. Thus the reading lesson may be made alive or the situation in history may be more fully understood by this acting out process. Further, the child may learn to co-operate, to create, to express his emotions, and to improve his adjustment to the group. From the point of view which interests the speech teacher, quantity of communicative language is encouraged and quality of oral behavior results because the child wishes to be understood. The improvement of speech then becomes concomitant with the acquisition of data and individual social adjustment.

Creative dramatics is too often called role-playing. Some differentiation needs to be made between the two when the goal is the correction or modification of speech behaviors. Consider the following examples:

The children have created a story. A boy and a girl find an expensive ring. The king of the land announces its loss and searches among the village people. A covetous man steals the ring; the children obtain it after difficulty and return it to the king and are handsomely rewarded. This is creative dramatics.

Another kind of situation is created. A boy and a girl find a ring. He trades his flashlight for her half of it. The rightful owner comes searching and questions the girl. Should the girl tell where it is? What should the children have done in the first place? What should they do now?

The latter is *role-playing*, related, of course, very closely to sociodrama. A problem in social behavior may confront

² Jean Piaget, *The Language and Thought of the Child* (New York: The Humanities Press, 1952).

³ Ruth Lease and Geraldine Brain Siks, *Creative Dramatics in Home, School, and Community* (New York: Harper and Brothers, 1952), p. 3.

the class. The teacher uses role-playing so that the children may arrive at a practical solution even as they perceive the feelings involved and the results of behavior that affects other people.

Both situations bring out a great deal of purposive communication. However, in the first situation, if three children had had infantile speech and two had lisped, could the experience have been used in speech therapy? Since the king might have had a hard time tracing the ring if he had asked, "Have you found a wing?," it is conceivable that he would be willing to spend a few moments watching the teacher's mouth, examining his own movements, trying, failing, and trying again to say the correct phrase. This is drill in a meaningful context. The lisper might even have achieved "I didn't see it," practicing the correct production if it seemed logical to make such a remark.

In the second situation, the focus of attention was on the question of behavior. No teacher could be insensitive enough to stop the girl as she persuaded the boy to return the ring by urging her to make her [s] sounds more accurately.

Creative dramatics will lend itself to direct teaching of adequate speech production since the played situation itself needs comprehensible communicative speech to keep going.

A great variety of played situations may be classified under creative dramatics. For instance: one child plays going to a toy store, asks prices, and makes a purchase, while another child plays the salesman. The other members of the small therapy group comment on appropriateness of action and also on the words and phrases which could have been said in a clearer way to make the salesman understand immediately. The entire group then practices these words

and phrases and two other children play through the sequence.

Again, a family of children return from an imaginary zoo and tell Mother (teacher) what animals they saw. Mother is a little obtuse. She needs to hear a full description because she has not seen these animals for a long time.

A child is an old story-teller who goes from village to village telling tales. The other children are villagers. The first child holds a picture which will help him to formulate the story. The others ask questions. The group stops to practice periodically on words and phrases that have already been used communicatively.

Puppet play may also be included under the heading of creative dramatics. The hand-, paper-bag-, and finger-puppets are all entertaining. This puppet technique has several limitations, however. Unless the child identifies closely with the puppet, he may be repeating lines said by someone else or even use the correct production only because the teacher says that the puppet talks in a certain way. The goal of the therapist is to correct real-life language. The closer the role in the created situation is to the role that the child might assume in his own imaginary role-playing, the more likely is the child to carry over his new speech habits into social, cultural, exploratory, and personal roles in his everyday life.

Playing familiar stories, such as "The Three Little Pigs" or "Red Riding Hood" may also be fun, but will probably provide stereotyped roles rather than allow the child to create. Especially ineffective is the pseudo-creative technique wherein the teacher tells the story and the children are allowed to respond with "Gr-r-r-r," in "The Three Billy Goats Gruff" or "S-s-s-s," in a snake story. Such unrealistic practices return

to the sugar-coated drill of several decades ago and rank with the "loaded" sentences or poems in their negative relationship to communication.

Creative dramatics can then use stories, created or from literature, puppets or living actors, everyday or fantastic happenings. It makes use of the child's natural tendency to play exploratory roles, it permits direct correction, and motivates short drill.

Role-playing, with its consideration of problems of behavior and attitudes, is valuable to the other aspect of speech therapy. It will help the child who cannot make the change in his speech until he overcomes an emotional block until he can afford to let go of the old habits as his conflicts begin to be resolved.

For example, the acting out of a situation in which an older sister bosses and talks for the younger lisping or stuttering brother provides an understanding of the feelings involved. Children as young as seven can organize their behaviors in such a situation. When the children cannot formulate their feelings, the teacher proposes general problems similar in nature to their own. The role-playing is of value to the child when it permits him to act out social and cultural roles imposed upon him which he cannot accept, or when he plays out roles counter to social and cultural practices and sees their effects. It permits him to test personal roles which he is in the process of formulating. There is extensive literature on role-playing for the speech therapist to consult. A practical pamphlet by George and Fannie Shaftel, "Role Playing the Problem Story,"⁴ is recommended.

The third technique which interests the speech therapist is *play therapy*. According to Axline, play therapy is a way

of helping children to help themselves. "Play is the natural medium of the child's expression."⁵ Within each child lies a powerful drive toward maturity and self-direction. If he is caught in a life situation in which he cannot achieve complete self-realization, he may fight vigorously to establish his self concept or he may withdraw to an inner world where he can avoid the painful battle. Playing out his difficulty in a permissive situation in which the therapist accepts him as he is enables him to find his own solutions and to continue in growth.

Play therapy is usually non-directive in character, frequently built around the concepts of Carl Rogers, but sometimes having a strongly Freudian interpretation. In the non-directive situation, the responsibility and direction of action belong to the child. He can be trusted to move toward maturity. He is permitted to act out his tensions, hates, and fears with little structuring of his behaviors. He plays with the varied objects or unstructured materials at hand while the therapist reflects verbally for him his more apparent feelings. As he plays, he may be unaware of the nature of his conflicts. There is no discussion of behaviors or attitudes with the therapist as an active participant, no sample situation to play through, and no review of actions, as in role-playing. Moustakas in his new book stresses that the three basic attitudes of the therapist for the child must be faith, acceptance, and respect.⁶

The speech-handicapped child may be in conflict with some imposed role. Perhaps he does not want to be The Obedient, Conforming Boy. He may have been prevented from playing some role

⁵ Virginia M. Axline, *Play Therapy* (Boston: Houghton Mifflin Company, 1947), p. 9.

⁶ Clark E. Moustakas, *Children in Play Therapy* (New York: McGraw-Hill Book Company, Inc., 1953).

⁴ New York: National Conference on Christians and Jews, 1952.

he desires, such as *The Wanted Boy*, or *The Dependent Baby*. Through the medium of play, he can still indulge in the role being denied him, or he can strike out and destroy in a way that society would not condone. Thus, as time passes, he can accept and understand his own feelings more completely, he can learn a measure of control, and finally work out personalized roles satisfying to himself and acceptable to others.

Does play therapy contribute to speech therapy? In its non-directive form, when the child may not be able to formulate his conflicts, it is an excellent diagnostic and adjustive process, provided that it is under the direction of a well-trained therapist. Decidedly inept is the teacher who sets up the doll house, urges the child to play, and then tells him what to do. "This is the mother doll," he says, "Say 'mo-ther.'" Then, if the child hurls the doll to the floor, the teacher takes rapid notes on what he construes to be damaging mother-child relationships.

Play therapy cannot be used for direct correction since the requested improvement of speech would destroy the permissiveness and spontaneity of the therapeutic situation.

The speech therapist, then, faced with the dual problem of helping the child to want to improve and of bringing about new motor movements frequently enough so that they will become habitual, will find much stimulating material

in textbooks and articles on creative dramatics, role-playing, and play therapy. After such reading, he may or may not be in agreement with the following conclusions, but he will be stimulated to a closer examination of his present methods.

1. Creative dramatics is an excellent medium for direct speech therapy. Because the child's attention is directed toward the playing out of an idea, and he speaks freely to bring about the forward movement of the story which he is helping to create, self-correction and actual practice are well motivated in this context.

2. Role-playing, in which the emphasis is placed upon the solution of a recognized problem, is of value in that the conflicts previously blocking the improvement can be played through and discussed by the children. Direct correction of speech defects distorts the process.

3. Play therapy, when non-directive, is diagnostic and therapeutic. When the conflict is not recognized by the child or is so complex that the therapist realizes that his verbalization of what he thinks the problem to be will not assist the child to achieve freedom and self-realization, then play therapy can help the speech-defective child. In its non-directive form, it is a technique for the psychologist or, at least, for the specifically trained speech therapist.

EXCURSUS

The playlets made criticism less "hurtful" because they seemed more impersonal. The teacher need not say: "M., you forgot to wash your neck this morning." The suggestion becomes: "Of course, 'Miss Heroine' would wash her neck and ears just as carefully as she would her face. Remember, you're 'Miss Heroine' now."

M. will never seem completely normal, but her appearance and her speech have been changed considerably. Through the cooperative effort of "putting on a play," she has learned more nearly how to approximate acceptable social behavior. She is not the lonely, unhappy child that she used to be. M. now has friends!—Estelle Moskowitz, "Dramatics as an Educational Approach to the Mentally Handicapped," *The Quarterly Journal of Speech*, XXVIII (April, 1942), 219.

TESTING LISTENING COMPREHENSION OF HIGH SCHOOL SENIORS AND COLLEGE FRESHMEN

Clyde W. Dow

MANY teachers have wanted to know how well their students understand what they have heard. Moreover, if students are to be given instruction in listening, then both students and teachers would like to obtain some measure of skill attained. The test reported in the following pages has been used by teachers of high school seniors and college freshmen to obtain an objective measure of listening comprehension.¹

In administration and scoring the test is as simple as anything now available. All the student needs is a pencil, a sheet of plain paper, and the two pages of duplicated or mimeographed materials. The student hears the practice passage,

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¹ This test is copyrighted as part of the author's doctoral dissertation, but permission is hereby given to any teacher to reproduce it for use by his own students. Acknowledgement of such permission should be indicated on the materials used.

the test passage, the test questions, and finally the correct answers, which he can check on his own answer sheet.

PREPARATION OF THE PRINTED TEST MATERIALS

Duplicated or mimeographed copies of the "Instructions for Taking Listening Comprehension Test" and of the "Responses" should be prepared for each student. If this information is single spaced, each of the two printed materials will take about one side of a sheet of standard 8½" by 11" paper. It is preferable to put the "Instructions for Taking Listening Comprehension Test" on one side of the paper and the "Responses" on the reverse. By such reproduction only one sheet of paper is needed. Following are the texts for the duplicated materials:

INSTRUCTIONS FOR TAKING LISTENING COMPREHENSION TEST

Read carefully before taking test. Return with answer sheet.

This is a test of listening comprehension. Just as you take reading comprehension tests to learn how much you understand when you read, this test is designed to tell you how much you understand when you listen.

Do not make any noise during the test or you may prevent yourself and others from hearing the necessary material.

You will first hear a short passage

about three minutes long. Do *not* take any notes: just listen attentively to the passage.

After you have heard the passage you will hear a number of statements. Any statement *may* or *may not* be related to the passage you have just heard.

You are to assign each statement to one of 7 possible choices. As soon as you hear a statement you should decide which of the 7 possible responses that statement belongs in; and you should write the appropriate number on your answer sheet *immediately*.

Each statement will be given only once: It will not be repeated. You will, however, have adequate time to write your answer before you hear the next statement.

Throughout the test write only one number (response) for each statement. Do not write more than one number for any statement, or your answer for that question will be dropped from your score.

If you don't know, guess. Your score will be computed on the number of correct answers.

Now, re-read the 7 choices shown on the Responses page. Note that responses 1, 2, and 3 are different ways of talking about the central idea of the passage you will have heard; 4, 5, and 6 are different ways of talking about a detail in the passage; and response 7 indicates that a statement is unrelated to either the central idea or a detail.

Fill in the top of your answer sheet according to the directions given by your instructor.

Place the Responses page where you can refer to it while you are hearing the statements and marking your answer sheet.

Then be prepared to listen carefully to the practice exercise, the passage, and then to the statements you will hear.

You should have:

1. This page: "Instructions for Taking Listening Comprehension Test."
2. Responses.
3. Answer sheet.
4. Pencil.

RESPONSES

Read carefully before beginning test.
Please return with answer sheet.
Keep before you for reference.

1. This is a *quotation* (exact repetition) of the *central idea* of the passage. It was actually stated in these same words in the passage.

NOTE: Other terms used for "central idea" are:

Controlling idea, thesis, thesis sentence, purpose, purpose sentence, topic sentence, etc.

Most people use many words to convey just one idea. They explain with more words, give examples, etc. But all of these words attempt to present one idea clearly. This one idea they are presenting we call a *central idea*.

2. This statement *implies* or *suggests* the same *central idea* as the passage. It "truly" represents the central idea of the passage, but it is stated in different words from those used in the passage.
3. This is a *mis-statement* or *mis-representation* ("false," twisted, deceiving, partially true, partially false) of the *central idea* of the passage.
4. This is a *quotation* (exact repetition) of one of the *details* in the passage. It was actually stated in these same words in the passage.

NOTE: Other terms used for "detail" are: "Sub-point," "sub-idea," "supporting material," "developmental material," etc.

The materials (words) that a

speaker uses to clarify and make vivid any central idea are called "details." A speaker may use as many details as he wishes. The most commonly used details are explanation, description, definition, illustration, example, statistics, comparison, and authoritative statement. Details may be said to be any material used to clarify or make meaningful a central idea.

5. This statement *implies* or *suggests* one of the *details*, or a similar detail, stated in the passage. It "truly" represents a detail in the passage, or a similar detail, but it is stated in different words from those used in the passage.
6. This is a *mis-statement* or *mis-representation* ("false," twisted, deceiving, partially true, partially false) of a *detail* in the passage.
7. This statement is *unrelated* to either the *central idea* or a *detail* of the passage. It is neither a "true" nor "false" quotation or implication of the central idea or a detail, but is rather entirely unrelated to either central idea or a detail of the passage. The information is neither given in nor implied by the passage.

SHORTER STATEMENT OF RESPONSES

- (A) Those concerned with the central idea.
 1. Quote. Exact repetition of central idea.
 2. Same central idea, but in different words.
 3. False, twisted, or wrong central idea.
- (B) Those concerned with the details.
 4. Quote. Exact repetition of a detail.
 5. Same, or similar detail, but in different words.
 6. False, twisted, or wrong detail.

(C) The one concerned with both central idea and details.

7. Unrelated. Not given or implied.

PREPARATION OF THE HEARD TEST MATERIALS

For preparation of the materials which students are to hear the teacher will need the following: 1. Any good tape recorder. 2. A stopwatch. (The physical education department will usually lend one.) 3. The text of the recorded material, which is given below.

To avoid too many mistakes or "fluffs," and also to enable the teacher to read the material with a normal conversational style, it is desirable to read the material aloud several times before making the actual recording. The materials should be recorded exactly as the text indicates. No ad-libbing should be done, as such variation may influence the accuracy of the test results. The rate at which the teacher reads the material depends somewhat on the personal habits of the speaker. However, extremes should be avoided; and it is suggested that the rate not fall below 100 words per minute, nor exceed 140 words per minute.

TEXT FOR THE PRACTICE SESSION

Time: about seven minutes

[Begin this part of recording here.]

Your attention, please! This is a *practice* session. You should do this part of the test, but you will not be scored on it. We will use numbers 33, 34, and 35 on your answer sheets. [Pause]

Here is a very short passage. [Pause] This is practice passage X. [Pause]

There are a great many situations in which we listen. We go to church or synagogue and listen to the minister, priest, or rabbi; we go to the movies and look and listen; we participate in a conversation and we talk and listen; we

sit in class and listen to lectures, and so forth, and so forth.

End of practice passage X. [Pause]

Put your "Responses Sheet" where you can easily refer to the "Shorter Statement of Responses." It is at the bottom of the page. [Pause] Practice statement number 33: "The main idea of the passage is about the few situations in which we listen." [Pause] Is this statement related to the passage you heard? Vaguely, yes. So the correct response cannot be number 7. [Pause] Is the statement about the *whole* passage or is it about one of the details in the passage? The statement said, "The *main idea* of the *passage* is about the few situations in which we listen." Therefore, there are two stated cues telling you that the statement refers to the central, controlling idea of the whole passage. These cues are the words "main idea," which is just another way of saying "central idea"; and the word "passage," which is the *whole* thing you heard. So, the statement is about the central idea, and not a detail. Therefore, the answer must be in response 1, or 2, or 3. [Pause] Is it a direct quotation of the central idea? No. So, response 1 is out. Is it a statement representing the *correct* idea of the entire passage? No, because the central idea of the passage was about the *many* situations in which we listen. So, response 2 is out. Is the statement a mis-representation of the central idea? Yes. So, we write the number 3. [Pause]

Practice statement number 34: "If we go to a pep rally we listen to speakers." Ask yourself, "Is this statement related to the passage?" In a way, yes. It is another example, or detail, of one of the many situations in which we listen. So, response 7 is wrong. Is the statement about the whole passage? No, we had already reached that decision when we decided that the statement was just an-

other example or detail, so we know that our answer must lie in response 4, 5, or 6. Is it a quotation of one of the details? No, pep rallies were not mentioned in the original passage. Therefore, the answer can't be response 4. But, does the statement suggest or imply a detail "truly" similar to those given in the passage? Yes, it is another similar detail. So, we write response 5, and wait for the next statement. [Pause]

Practice statement 35: "There are a great many situations in which we listen." This is an exact repetition of a sentence in the practice passage. Does this quotation express the one, over-all controlling idea of the passage, or does it express one of the details? The quotation doesn't mention any details whatsoever; it is just a generalized statement of the main idea of the whole passage. Therefore you write number 1 on your answer sheet. [Pause]

Please draw a line through both the numbers and your answers to questions 33, 34, and 35.

This is the end of the practice session. Are there any questions?

[End this part of recording here.]

After recording this passage, the teacher can, and should, stop the recorder and take a few minutes of rest.

RECORDING THE TEST PASSAGE

It is especially desirable to read this material aloud several times before making the recording. The stopwatch will enable the teacher to determine his rate accurately. There are three hundred words in the test passage.

TEXT FOR THE TEST PASSAGE

Time: about two and a half minutes
[Begin this part of recording here.]

Here is the test passage. [Pause]

It is titled "Listening Can Be Taught." [Pause]

One of the basic assumptions about the skill of listening is that listening can be taught. Following are brief summaries of two research studies testing the assumption:

In nineteen forty-nine, Professor Arthur Heilman did a study to measure the improvement of listening brought about by direct instruction. Heilman met students in the usual small classroom situation. The students received direct instruction in listening for six separate periods of about ten minutes each. Tests were given these four hundred and fifty students before and after instruction. Results showed that the listening ability of college freshmen could be significantly improved through a program of training. Such training appeared to be particularly effective with those students whose listening ability was originally lower than average.

In the fall of nineteen fifty, Professor Charles Irvin conducted a study involving large groups of students at Michigan State College.

Seven ten-minute units of listening instruction were given to about half the freshmen students. The instruction was given in the regular large lecture situation. Students were tested prior to training and immediately afterward. The fourteen hundred students who received listening training did from nine per cent to twelve per cent better than the fourteen hundred who did not get training.

However, the major gains were made by those students who were classified as "poor" listeners at the beginning of the term. Over fifty per cent of the poor listeners who received training raised themselves from the category of "poor" up to the category of "above average"; while only eleven per cent of the poor listeners who did not receive training

raised themselves to "above average."

From these two studies it appears that the assumption "listening can be taught" is a safe assumption to make. [Pause]

This is the end of the test passage.
[End this part of recording here.]

RECORDING THE TEST ITEMS

Here accuracy of wording and timing are very important. The easiest way to record these materials is to have another teacher or a student assist the teacher doing the recording. The assistant can hold the stopwatch and signal by a wave of the hand when the correct number of seconds has elapsed. The teacher can then read the number of the item, and then the item. Should the teacher become fatigued or over-tense during the recording of this part of the test it is possible to stop the recorder (but do not turn off the amplifier) immediately after an item has been read. When beginning to record again, simply start the machine, permit the required time to elapse, and then record the number of the next item, and so on.

TEXT FOR THE TEST ITEMS

Time: approximately twelve minutes
[Begin this part of recording here.]

Number 1 on your answer sheet.

[Pause] "Heilman met students in the usual small classroom situation."

[20-second pause]

Number 2. [Pause slightly after each number.] The poorest listeners at the beginning of the term were the best listeners at the end of the term.

[19-second pause]

Number 3. The assumption that listening can be taught is not substantiated by experiment.

[18-second pause]

Number 4. Students who received training in listening improved more than

- those who did not receive training.
[17-second pause]
- Number 5. "The major gains were made by those students who were classified as 'poor' listeners. . . ."
[16-second pause]
- Number 6. Training apparently increases listening ability.
[15-second pause]
- Number 7. It is now assumed that listening does not improve with training.
[14-second pause]
- Number 8. More studies should be made of listeners and listening.
[13-second pause]
- Number 9. Professor Heilman used about 1400 students.
[12-second pause]
- Number 10. Instruction can be given that will improve a person's ability to listen.
[11-second pause]
- Number 11. Listening is a valuable activity in many learning situations.
[10-second pause after this item, and all remaining items.]
- Number 12. "The assumption 'listening can be taught,' is a safe assumption to make."
- Number 13. Professor Charles Irvin directed a study at Michigan State College.
- Number 14. It is possible to teach listening.
- Number 15. "The students received direct instruction in listening for six separate periods of about ten minutes each."
- Number 16. It is universally known that most students are poor listeners.
- Number 17. The purpose of the passage was to improve your listening.
- Number 18. Professor Irvin tested his 450 students before and after training.

- Number 19. The students meeting in the regular classroom received a total of about sixty minutes of instruction.
- Number 20. Listening ability is caught rather than taught.
- Number 21. Some students improve in listening skill without instruction.
- Number 22. "One of the basic assumptions about the skill of listening is that listening can be taught."
- Number 23. "Following are two research studies testing that assumption."
- Number 24. There are many different ways and techniques of teaching listening.
- Number 25. We can probably learn to listen more effectively.
- Number 26. Both large and small groups of students received the same amount of listening instruction.
- Number 27. We should acquire the habit of good listening.
- Number 28. Irvin's students received a total of about seventy minutes of instruction.
- Number 29. The only way we can improve listening is by instruction.
- Number 30. Listening can be learned through competent instruction.
- Number 31. "The instruction was given in the regular, large lecture situation."
- Number 32. In one experiment the students received direct instruction; in the other they received indirect instruction.

[10-second pause]

This is the end of the questions.

[End this part of recording here.]

RECORDING THE ANSWERS

Recording the answers is straightforward reporting, and should pose no difficulty. The teacher should make a

slight pause after reading each answer so that students will have time to circle their answers, if the answer is correct. Be sure to speak distinctly and slowly.

TEXT FOR CORRECT ANSWERS

Time: about five minutes

[Begin this part of recording here.]

How do you compare with your classmates in listening skill? We will discover by checking our own answers. If your answer is correct, draw a circle around it. If it is incorrect, do not circle it, and do not change it. We will circle only the correct answers. The answer to number 1 is 4. [Pause after each answer.]

Number 1 is 4	Number 17 is 3
Number 2 is 6	Number 18 is 6
Number 3 is 3	Number 19 is 5
Number 4 is 5	Number 20 is 3
Number 5 is 4	Number 21 is 5
Number 6 is 2	Number 22 is 1
Number 7 is 3	Number 23 is 4
Number 8 is 7	Number 24 is 7
Number 9 is 6	Number 25 is 2
Number 10 is 2	Number 26 is 6
Number 11 is 7	Number 27 is 7
Number 12 is 1	Number 28 is 5
Number 13 is 5	Number 29 is 3
Number 14 is 2	Number 30 is 2
Number 15 is 4	Number 31 is 4
Number 16 is 7	Number 32 is 6

Count the number of correct answers and write the total at the top of your paper. [Pause] This is the end of the listening test.

[End this part of recording here.]

TO THE TEACHER

It will probably take two to four hours to record the materials given for this test. However, once recorded, the material will take about thirty minutes to play in the classroom. This allows ample time to distribute materials, an-

swer questions, and complete the test within any class period.

HOW TO ADMINISTER THE TEST

Prior to the time you give the test, students should have become familiar with the concepts of central idea and supporting details. If students are not acquainted with such concepts, then you should introduce them. Ask students to identify the central idea (s) and supporting details found in their reading materials. You might also ask them to identify the same concepts in papers and talks of their fellow students.

Give each student a copy of the printed "Instructions . . ." and the "Responses." Tell him to read the "Instructions . . ." first and then the "Responses." Also give each student a plain sheet of paper. Then tell students to write the numbers 1 through 35 with enough space to write the number of the answer.

Adjust your tape recorder and playback so that quality and volume are satisfactory for all students in the room. Then play the "Practice Session." After the recorded announcement, "Are there any questions?" stop the machine. If students have been made aware of the differences between central ideas and details, there should be few questions. The teacher may, as the questions are being answered, go around the classroom to see that students have followed the directions given in the practice session.

When you have answered the questions, you should play the recordings of the "Test Passage" and the "Test Items" without interruption.

Usually it is desirable to have a short break between the end of the last test item and the playing of the "Correct Answers." Students have been concentrating intensively, and a short period of relaxation is desirable before playing the answers.

SCORES

The scores received by 134 high school seniors in the college preparatory course are indicative of the scores that a selected group of high school students may obtain. The scores given below should not be considered as standardized scores, for the sampling is limited to one school, and to college preparatory students only. Furthermore, these test scores were obtained in February, 1954, when the students were approximately halfway through their senior year. Earlier or later in the year the scores might have been different. The top third of the scores (43 students) ranged from 18 to 28. The low third of the scores (45 students) ranged from 5 to 12. The average, or middle group, ranged from 13 to 17. The mode (the score received by the largest number of students) was 15.

For 144 college freshmen, at the opening of the term, the top scores (49 students) ranged from 21 to 30. The low scores (49 students) ranged from 7 to 15. The middle group ranged from 16 to 20.

CONCLUSION

This test may be used at the opening of the semester and again some fifteen weeks later. During the intervening period most students will have forgotten both the passage and the questions.

Teachers who have used the test find it has other important results over and

above simple measurement of ability. Students are interested in taking it, and more interested in their individual test results. Often an improved attitude toward listening develops. The test seems to be a good way to motivate student interest.

Students will sometimes complain about identifying exact quotations. Two comments may be made concerning such a requirement. One is that there are situations in life where exact, rather than approximate, statements are necessary. Some of these include algebraic and chemical formulas, exact dates, numbers, and days when assignments are due. The other comment is that further training in general listening may be achieved by building a set of listening questions based on five foils as follows:

1. This is a correct statement of the main idea of the talk.
2. This is an incorrect statement of the main idea of the talk.
3. This is a correct statement of one of the details in the talk.
4. This is an incorrect statement of one of the details in the talk.
5. This statement is unrelated to the material in the talk.

The present test is a reasonably difficult one for most students, and although it requires considerable care in its preparation, the ease with which it can be administered and the values that both you and your students will obtain from using it are well worth the initial effort.

SPEECH CORRECTION IN THE HIGH SCHOOL

Evelyn Konigsberg and Mildred Windecker

MORE and more, speech teachers in the high schools are faced with the necessity of teaching three types of work: the speech fundamentals or basic speech course, speech arts courses for pupils especially interested or gifted in speech, and speech correction or speech clinic classes for pupils who are handicapped by speech disorders. In schools where a special speech correctionist or speech therapist is employed to serve the needs of pupils with speech disorders, such pupils present no special problem. But few high schools do or can afford the services of a correctionist, and the regular teacher of speech must undertake the work. All too often, it is in this important field of speech correction that the teacher is least prepared. The writers offer this article as an aid to the teacher who must organize and teach classes for pupils with speech disorders. (*Speech disorders*, as used here, refers to deviations from the normal voice or speech pattern which are so conspicuous that they attract unfavorable attention from the listener, and thus interfere with the speaker's maximum effectiveness in the speaking situations of daily life.)

TYPES OF DISORDERS

Ordinarily high school pupils who manifest speech disorders fall into five groups: those with articulatory faults including lisps, those with serious voice

problems, those who suffer from disturbances in fluency (stutterers and clutterers), those with speech problems related to hearing loss, and those with foreign accent. Methods of discovery and screening, and of diagnosis and remedial procedures have been adequately described elsewhere.¹ We shall attempt to make suggestions relating to classroom procedures once the speech handicapped pupils have been programmed for help.

THE CLINIC TEACHER

The teacher's personality and manner are of great importance in achieving success with these students. They must realize his sincere interest in them and as a result of this be ready to give him their cooperation. He must be able to set an example of voice and speech that are worthy of imitation. He must be kindly, cheerful, and patient. In addition to his knowledge of pedagogical methods, he needs the thorough technical knowledge of the therapist.

The necessary rapport in the classroom will come only from motivation, and motivation, and motivation—at the beginning of the period and within each period. This motivation must reflect the interest of the teacher in the subject and in the pupils, and show an understanding of the importance of the work in accomplishing the aims of education.

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¹ Stanley Ainsworth, *Speech Correction Methods* (New York, 1948); Charles Van Riper, *Speech Correction: Principles and Methods* (New York, 1947); Robert West, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech* (New York, 1937).

GROUP THERAPY

It is our conviction that speech correction at the high school level is most economically and most effectively carried out through group therapy, and when feasible, through homogeneous groupings. Correction is most likely to result from concentrated work. The class that meets daily affords the teacher the best opportunity to know the pupils, and gives the pupils the feeling of security resultant from being in a "regular" class and becoming aware of steady perceptible progress.

Although planning must always keep in mind the individualization of instruction for each student, there are advantages in group instruction. Establishment of class spirit and unity frequently helps to motivate individuals as the group sets standards for their participation and progress. Group approval affords satisfaction to the student who is making a sincere effort. Group activity is extremely helpful in ear training. Helping others with their problems sometimes intensifies understanding of one's own problems. Finally, when basic techniques have been taught, there is opportunity to put skills to work in practice in activities within the group.

STARTING THE CLASS

The opening days in the class should be devoted to building case histories and conducting a survey of individual needs. For some pupils, case histories may have been sent on from the lower schools. In others, the speech teacher will need to start from scratch. Useful forms for case histories can be found in many texts.² In any case, no conscientious

teacher will attempt to do speech correction without a thorough investigation of all the factors—physical, mental, emotional, and sociological—which may have a bearing on the individual problem. This does not mean that all attempts at correction must be postponed until the case history can be completed. Frequently, pertinent facts come to light as the therapy proceeds, and as the pupil grows in understanding of his own problem.

As the term progresses, it may be necessary to build the case history by consulting with other members of the faculty who teach the pupil, or with parents. Sometimes it is helpful to receive a written biography from the pupil. These procedures will frequently supply needed family or medical history, or information about the pupil's adjustment to school life. (The case history will, of course, be particularly important for the stutterers group.)

A survey of class needs should be made as soon as possible. The survey may take a number of forms:

1. Special diagnostic tests³ are available and may be successfully used in connection with the first ear-training of the term and the establishment of standards.
2. Reading aloud to give information is sometimes helpful in establishing attitudes toward speech. Here the opening chapters of a speech text will often serve the purpose.
3. The class may be assigned to present an informal talk (for example: a biography or a discussion of the pupil's major interests) to begin to establish interest in each other as individuals.

The survey in the stutterers group,

² James F. Bender and Victor A. Fields, *Principles and Practices of Speech Correction* (New York, 1938); Van Riper, *Speech Correction: Principles and Methods*; West, Kennedy, and Carr, *The Rehabilitation of Speech*.

³ Bender and Fields, *Principles and Practices of Speech Correction*; Letitia Raubicheck, *Speech Improvement* (New York, 1952); Van Riper, *Speech Correction: Principles and Methods*; West, Kennedy, and Carr, *The Rehabilitation of Speech*.

will, of course, need to be handled more informally than in other groups. The three methods mentioned above will probably not be appropriate. Group discussion may be useful, but if it is not feasible, much may be accomplished through the personal interview.

In the lispers groups it will probably be necessary to supplement the diagnosis with inspection and analysis of the structure of the physical mechanism. In the voice classes the teacher must of necessity become familiar with pertinent medical history. This may be obtained from the pupil, but it may be necessary to receive a statement or analysis from the pupil's physician. The teacher will, of course, be aware of the fact that individual differences must be taken into consideration in therapy and that inappropriate prescription may be harmful to the pupil.

The results of the survey, and the diagnosis made, should be discussed with the pupil. It is well for the teacher to remember that too frequently pupils do not understand why they have been programmed for a speech clinic class. They do not hear their own faults and do not believe they have any. Discussion of results of the survey offers an excellent time to begin to teach the individual to hear himself as well as to learn through listening to his classmates. It is necessary always to show that the defects are serious because of their place in, and their effect upon, the total speaking pattern. The pupil should be made to realize that such defects are related to the total impressions of personality created by the individual. He should know that even when a defect is the result of a structural anomaly adjustment may be made to help him obtain favorable results. Frequently this means that it is necessary to teach the pupil broad concepts of good speech behavior and its

place in human relationships, and then to teach the techniques for correcting his difficulty as a part of this understanding of the importance of good speech patterns.

In discussing survey results and individual needs, the teacher will begin the frequently needed process of "selling the subject." He may begin to establish needed social adjustments within the group. He should aim to establish desirable attitudes toward the subject, and toward study, and try to make the pupil feel that the opportunity of improvement extended toward him is a privilege. His obvious sympathy, knowledge, and understanding of problems should result in the positive approach toward therapy which results in an attitude of "The doctor knows best." Above all, the pupil should be made to understand his own problems and to realize the extent to which improvement or cure is possible.

PROCEDURES FOR TEACHING REMEDIAL TECHNIQUES

It is important to realize that no matter how sound and carefully chosen drill materials or exercises may be, their success will in part depend on the attitude of the pupils. Every lesson must be planned so that it not only develops knowledge and skills, but positive and hopeful attitudes toward the work being done.

Although it will be possible to plan over-all procedures for group work, presentation of knowledge and directions for exercise must always take individual differences into account. Each pupil must realize how the general directions apply to him, but also what variations are necessary to meet his individual problem. It is well for the teacher to have thorough analyses available in his roll book and to keep check lists of individual problems and anomalies available

for reference before introducing new work. A class record book (kept by the class secretary) may note individual assignments given and be used for check-up on personal progress in such assignments.

It is necessary to make frequent checks during the term to see that the pupil knows his problems and the directions given to him. The inexperienced teacher will frequently be astonished to discover that, even when he is sure that he has been most careful to analyze and to give specific directions, the pupil will be unable to tell about his own problems or how to proceed with drill. We must realize that the entire approach to clinical work is new to the pupil and unlike other study to which he is accustomed.

It is sometimes useful to ask the pupil to state in writing his specific problems and to ask him to discuss or tell the directions given him. Pupils are used to reviewing and to being tested through writing and such exercise sometimes helps them to clarify their thinking about their speech problems and drills.

It is well to insist on a well-kept notebook in which, in addition to class notes and drill material, assignments may be copied; and in which a prominent place is given to a personal criticism sheet, started at the beginning of the term and containing progressive comments made during the term.

Work covered throughout the term must be obviously progressive. Pupils should understand the order for drills, and the advancement made throughout the term. Frequent review may point out development of the steps in study during the term. Each pupil should feel that he has learned something definite in each class period of the term; a sense of accomplishment is very important to success in habit formation.

It is usually necessary to start ear

training early and to continue throughout the term. Part of this training will come through direct teaching of drill and through discussion, but other methods must be devised. Pupils frequently like to test themselves by marking *right* or *wrong* for other members of the group as an exercise is presented, and then studying the correctness of their marks. Sometimes, also, use of a tape recorder will help in ear training. This is least successful with lispers groups because of the sound frequency, but is usually very successful for voice and foreign accent groups. Observation and accurate hearing of others should be an integral part of group training, and should not only help the pupil to better understand his own problems, but, if carefully directed, should help toward establishment of group rapport.

Exercises and drills should be carefully planned for each period. In those classes in which the pupils do not have texts, materials should be issued in mimeographed form. Stress should be placed on the importance of good work habits. Since, as has been mentioned previously, this type of learning is new to the pupils, such habits must be taught slowly and carefully. In general, each pupil should be kept at work throughout each period.

In directed group activity it is sometimes helpful to arrange pairs of pupils who will work together and check on each other; or to subdivide the group into smaller groups for conferences; or to allow pupils to plan each other's assignments. In group activity or in individual conference, questions should be encouraged. Since the pupils' problems are so closely allied to their relationship with others and to the impressions they make outside of class, these questions are frequently excellent guides for the teacher in the preparation of materials.

The teacher must keep in mind that

the ultimate success of the term's work will be, not in the drills the pupil can do well or the effectiveness of what he can say in class, but in the habits he forms for use outside of class. Correct habits will not be inculcated in the forty minute class period, but in the application which follows. Planning this application, and checking on it, will challenge to the utmost the teacher's ingenuity. It may be helpful to get reports, from the individual and others, which show definitely times, places, and people involved in speaking situations where the pupil is trying for correct habit formation. All class work and assignments should be directed toward pupil understanding of the fact that continued application is necessary in all speaking situations to form the habits that will eradicate the speech defect.

ADDITIONAL CLASS ACTIVITIES

Each lesson will, of course, have motivation, exercises, and drill arranged for the establishment of favorable attitudes and the learning of knowledge needed for cure of the defect concerned. Application which follows may take various forms. One of the advantages of group therapy lies in the opportunities offered for practice in using techniques while participating in communication with others.

In working with other members of the class, and in speaking to them, the pupil should come to realize that his difficulty affects his entire speaking pattern and he should learn to hear the frequency of his errors. It is advisable to establish standards for all phases of effective speaking and to relate the study of all special techniques to this understanding of the total speaking process. The pupil must understand that a speech defect does not exist in isolation, but is an important part of his communication with others.

Because of the opportunities for group speaking, the teacher of a clinic class will be able to offer a variety of communication activities in which pupils may strive for habit formation while applying the techniques and skills learned. Early in the term, when the pupils are first becoming familiar with muscular adjustments, they will, of course, not be ready for such activities. But later in the term when they have gained understanding of fundamental skills and have had time for ample practice, enrichment may be obtained by allowing for use of these skills in group communication activities. Here the teacher has a rich field for guiding habit formation.

For the stutterers group speaking to and with each other helps to establish confidence. The pupils may find real pleasure in such activities as choral speaking (for example: the pledge to the flag, a psalm, poetry); giving responses of synonyms, contrasts or opposites to words supplied by the teacher or their classmates; completion of sentences (concerning things they are readily familiar with, such as television programs, movies, etc.); response to questions brought by other pupils. A variety of activities within a period is helpful.

In other classes informal talks and group discussion offer opportunities for application of techniques learned. Giving anecdotes (of the *Reader's Digest* type) is popular. Pupils also like to practice for reports being prepared for other subjects. Giving information about and opinions of school events (subjects, teams, current affairs) offers opportunities for conversational speech. Talking about out-of-school happenings of immediate interest offers application to words and expressions in the pupils' current vocabulary (the big-news baseball game, the latest election, holiday activi-

ties and customs—Washington's Birthday, St. Patrick's Day, Thanksgiving.

Reading aloud of simple materials may take various forms: a paragraph from the textbook of another class, a part of a story enjoyed, a newspaper clipping, a part of a magazine article, etc. A round robin, in which a story is started by one, and developed by others, allows for easy, conversational speaking. A pair of pupils, or a small group, may arrange to carry on conversations on topics of interest to them. The members of the class should be encouraged to bring in any kind of oral work to be presented in another class, to seek help and guidance, and to be allowed time for supervised practice. However, as previously stated, the type of activity discussed in this section cannot be effectively used until the pupil has gained muscular control through exercise and drill. While such activity is planned to arouse interest in speaking, it is necessary *always* to keep the pupil aware of the fact that this is an opportunity to put into use the skills which are being learned and that the activity is a failure if it does not serve the purpose of application of correct speaking techniques.

PLANNING FOR THE CLASS

Careful and specific planning for each class period is at least as important for clinic classes as for others. Not only must the teacher provide for steady progress for the group, he must take into account individualization required by the very nature of the work. The following planning list has proved useful in enabling teachers to insure adequate provision for the needs of all the pupils. The daily plan for each period should include:

1. Opportunity for motivation toward and discussion of good speech behavior.
2. Opportunity for consideration of the factors involved in the speaker-listener relationship.
3. Ear training.
4. Vocal and articulatory re-training including remedial muscular training of the voice and speech mechanism.
5. Direct teaching and prescription of practices for improvement.
6. Individual and group practice under the vigorous supervision of the teacher.
7. Demonstration of improved techniques by some or all pupils.

EXCURSUS

In speech correction oral reading may prove both a means of preventing difficulties and a method of treatment. If a child is taught to concentrate upon an idea by holding the "image" of it before his mind with his eyes off the page, in order that he may get the symbolic significance of the word, nervous tensions will give way to normal enjoyment and to physical response to the *matter* of the printed page. In this manner the student develops confidence and the habit of drinking deeply from the heritage of poetry, philosophy, and history, that is, the habit of *experiencing the reality* of the printed page in place of the habit of skimming. —Sara Lowrey, "Interpretative Reading as an Aid to Speech Correction, Acting, and Radio," *The Quarterly Journal of Speech*, XXXI (December, 1945), 460.

STATE PROGRAMS IN SPEECH AND HEARING THERAPY

II. CERTIFICATION

Ruth Beckey Irwin

THE GROWTH OF STATE CERTIFICATION

FOR a history of the development of state certification of teachers of speech and hearing therapy one must consult several studies. Gifford¹ indicates that the first credential in California was issued in the early twenties. Pfaff² writes that in 1937 few therapists sought certificates, and that those therapists were greatly overloaded.

Ritzman³ reports that by 1941 nine state departments of education had adopted some kind of standard for speech and hearing therapists, but that not all of them issued certificates. Carrell⁴ and Anderson⁵ discuss the certification of teachers of speech correction in eighteen states (California, Connecticut, Delaware, Florida, Illinois, Iowa, Michigan, Minnesota, Missouri, New Jersey, Ohio, Oklahoma, Oregon, Pennsylvania, Texas, Virginia, Washington, and Wisconsin) in 1945.

This essay is the second of a series of three which Professor Irwin has prepared. The first article, "Legislation," appeared in *The Speech Teacher* for March, 1955; the third, "Administration and Organization," is scheduled for publication in the issue for March, 1956.

¹ Mabel Farrington Gifford, "Speech Correction Work in the San Francisco Public Schools," *The Quarterly Journal of Speech*, XI (November, 1925), 377-381.

² Paul L. Pfaff, "On Professional Preparation: Need for Revised Teacher Certifications," *Journal of Speech Disorders*, II (December, 1937), 199-204.

³ Mabelmae W. Ritzman, "A Study of Existing State and Federal Legislation which Provides for the Training of Speech Defectives" (Master's thesis, State University of Iowa, 1941).

⁴ James A. Carrell, "State Certification of Speech Correctionists," *The Journal of Speech Disorders*, XI (June, 1946), 91-95.

⁵ Jeanette Anderson, "The State of Speech Correction," *The Quarterly Journal of Speech*, XXXIII (February, 1947), 69-71.

Nelson⁶ reports on sixteen of the eighteen states certifying speech correctionists in 1945. Spradling⁷ summarizes the requirements for speech correctionists for twenty-three states issuing certificates in 1948.

Eckelmann reports that "By November 1, 1951, 31 states plus the District of Columbia and the Territory of Hawaii had established some kind of standards for the certification of public school speech correctionists."⁸ According to her study, five of the states (Washington, New Hampshire, Georgia, Idaho, and Tennessee) that Spradling lists had no specific requirements for certification. (Discrepancies among reports may be accounted for by the possibility that in some instances state departments of education have only tentative standards for certification, not yet officially adopted by the state; in other cases, the regular teacher's certificate may permit the holder to work as a speech correctionist.)

In 1953 the writer made a survey which revealed that in thirty-five states the speech and hearing therapist must hold a certificate.⁹ Colorado, Georgia,

⁶ Severina E. Nelson, "Training and Certification of Speech Correctionists," *The Journal of Speech Disorders*, XI (September, 1946), 205-217.

⁷ Sister M. Cyprian Spradling, "A Survey of State Requirements for Speech Correctionists," *The Quarterly Journal of Speech*, XXXV (October, 1949), 344-351.

⁸ Dorathy Ann Eckelmann, *A Handbook of Public School Speech Correction* (Ph.D. dissertation, State University of Iowa, 1952).

⁹ Ruth Beckey Irwin, "State Certification in Speech and Hearing Therapy," *The Speech Teacher*, II (March, 1953), 124-128.

Indiana, Kentucky, Louisiana, Kansas, Maryland, Massachusetts, Mississippi, Montana, Nebraska, Nevada, New York, North Carolina, North Dakota, Tennessee, and Wyoming were the seventeen states then requiring certification in addition to the eighteen Carrell and Anderson list.

The rapid increase in the number of states with certification plans for speech and hearing therapists makes periodic reports on those plans desirable. Speech and hearing therapists will want to know how the requirements for certification in their states compare with the requirements in other states. Students preparing to qualify as therapists will be eager to know in what states they may become eligible for certification. Veteran therapists contemplating moving to other states will be interested in knowing whether or not they must meet additional requirements in education or experience to take new positions.

A report on state certification plans must to some extent be incomplete and inaccurate. In the interim between preparation and publication of such a report, state legislatures may enact new laws, and state departments of education may change their procedures and practices, hence the report must be out-of-date by the time it appears. Another obstacle to accuracy and completeness is the fact that in some states legislative action is the basis for certification requirements, and that in others, state departments of education may assume authority to recommend standards consistent with established certification plans. In some instances there is no explicit regulation that the speech and hearing therapist must hold a regular teaching certificate for either elementary or secondary school, although in preparing this report the writer has assumed that a teacher in

any public school must hold some sort of certificate, either regular or special.

Another factor contributing to less than complete accuracy is the varying listings of academic credits required for certification. In some classifications, credits in both speech and hearing appear in the same category. In others, required credits in psychology and education may fall under a single, undifferentiated heading. Sometimes the candidate for certification may count credits in psychology among his total number of credits in speech and hearing. The prospective therapist may, of course, have to take courses in addition to those his state department of education requires for certification. His college or university may require for graduation courses which the state department of education does not specify. And in some states the department of education approve only certain colleges and universities for the training of speech and hearing therapists. For instance, the Oregon State Department of Education has approved the curricula in speech and hearing at the Portland State College and at the University of Oregon. There is great variation in the numbers of colleges and universities which state departments of education recognize: in Michigan there are five; in Ohio, six; and in Illinois, nine. Some state departments of education merely list colleges and universities offering curricula including the courses the department requires.

CERTIFICATION PLANS

In this section the author will indicate the changes, improvements, and additions in the certification plans of state departments of education since the publication of her earlier report referred to above. The following data supplementary to that report were

obtained in correspondence with various state departments of education from June through October, 1953.

COLORADO: A certification law became effective on 1 July, 1953. The Standard Certificate for Speech Correctionists requires that the holder (1) qualify for the Colorado graduate teacher's certificate, (2) have at least one year's successful teaching of normal children, (3) hold a baccalaureate degree from an institution approved by the state department of education, (4) have six and two-thirds semester hours in basic areas, (5) have twelve semester hours in specialized speech correction courses, (6) have three and one-third semester hours in audiology, and (7) have eight semester hours in related areas, such as mental hygiene and testing.

CONNECTICUT: Pending approval by the Connecticut State Department of Education, thirty-three semester hours in speech correction and hearing conservation will make the candidate eligible for a Standard Certificate in Speech Correction and Hearing Conservation.

DELAWARE: "A certificate required for the practitioner of speech and hearing therapy" may be granted to one who has (1) eighteen semester hours in educational orientation, (2) eighteen semester hours in specialized speech and hearing courses, and (3) twelve semester hours in related courses.

GEORGIA: "Speech correctionists meet the basic requirements for the American Speech and Hearing Association."

INDIANA: To practice both speech and hearing therapy the candidate must have a total of forty semester hours in specialized courses in speech, hearing, and psychology.

KENTUCKY: A special education certificate for speech correctionists (effective 1 September, 1953) requires (1) a valid teacher's certificate, (2) a bachelor's degree, including forty-five semester hours of general education, (3) twelve semester hours in professional education, and (4) twelve semester hours in special education courses, including speech correction.

LOUISIANA: Speech and hearing therapists are required to have (1) a bachelor's degree, (2) "good character and professional integrity," and (3) professional training equivalent to that required for the Basic or Advanced Certificate in Speech.

MASSACHUSETTS: Effective 1 September, 1956, the teacher of speech- and hearing-handicapped children will be required to have (1) a bachelor's degree or a diploma from a four-year normal school approved by the Board of Education, (2) a teacher's certificate valid for service in the public elementary or secondary schools of Massachusetts, (3) a minimum of eighteen semester hours in speech and hearing courses, and (4) a minimum of twelve semester hours in special education and psychology.

MINNESOTA: Mental testing and audiology (nine hours) have been added to the previously required thirteen semester hours of corrective speech. The candidate for certification must have an elementary or high school certificate and a bachelor's degree with a major in speech pathology from an accredited institution.

MONTANA: Although there is as yet no formal program of certification, speech therapists may qualify for specialized teaching with a Secondary Special Certificate and a teaching minor of at least twenty semester hours.

NEW YORK: For validation of certificates to teach speech correction, the prospective therapist must take (1) three semester hours of speech science, (2) three semester hours of phonetics, (3) six to eight semester hours of speech correction, and (4) six to eight semester hours of mental hygiene and vocational adjustment.

NORTH DAKOTA: Special training includes twenty semester hours distributed among the areas of phonetics, anatomy, speech pathology, audiology, and psychology. A major in speech pathology and a North Dakota Teacher's Certificate entitle the therapist to teach speech and hearing therapy. The candidate for certification must have two hundred clock hours of basic clinical training.

TENNESSEE: There is no official certificate, but "employment standards" set the training program. Effective July, 1953, speech and hearing therapists are expected to meet specified employment standards, hold a bachelor's degree from an approved college, and have thirty-two quarter hours in speech and hearing courses.

In the certification plans of thirty-five states, the District of Columbia, and the Territory of Hawaii, two general patterns seem to predominate: a special

certificate in speech and/or hearing therapy, and regular certificates validated for teaching speech and hearing.

Special Certificates: In the eight states listed in Table I the candidates for special certificates must take an approved four-year curriculum. The candidate need not hold certificates for either the elementary or the secondary school, but education courses are included in their curricula. Specific requirements for special certificates in eight states are listed in Table I. With the exception of requirements in clinical practice, which are expressed in terms of clock hours, the figures indicate semester hours.

Validation of Teaching Certificate: In both Ohio and Illinois the holder of a certificate for either elementary or secondary school teaching may have it validated for speech and hearing therapy after he has taken the required number of semester hours in his field of specialization.

In California, Colorado, Indiana, Kansas, Kentucky, Missouri, Minnesota, Michigan, New Jersey, North Carolina, North Dakota, Oklahoma, Pennsylvania, Texas, Virginia, and Washington the speech therapist must either hold or be eligible for an elementary or secondary school certificate. Requirements for validation of these certificates are similar to those for the special certificates. In Table II are indicated the course requirements in eight states. There are only two entries in the "Education" column, yet the reader should bear in mind that all teachers holding certificates would have had at least eighteen semester hours in education.

Therapists who must qualify for an elementary or secondary school certificate usually must take more semester hours of education than do therapists qualifying for special certificates. There is danger in some states that the therapist must sacrifice courses in speech and hearing to courses in education.

TABLE I
SPECIAL CERTIFICATES

State	Clinical Practice	Education	Speech Pathology and Audiology	Psychology
Connecticut	—	18	33*	—
Delaware	100	18	18	12
Illinois	200	12	29	6
Iowa	200	26	30*	—
Ohio	200	17	30	15
Oregon	—	28	24	4
Nebraska	200	18	18	ASHA
Wisconsin	—	18	30	15

*Includes courses in psychology.

TABLE II
VALIDATION OF CERTIFICATES FOR SPEECH AND HEARING THERAPY

State	Clinical Practice	Education	Speech and Hearing	Psychology
California	—	—	12	8
Colorado	100	—	22	8
Kansas	200	—	30	12
Michigan	—	—	12	12
Missouri	100	—	13	—
North Dakota	200	—	12	8
Oklahoma	200	21	24	—
Pennsylvania	—	24	18	—

Four years is usually insufficient time for a student to prepare adequately as a speech therapist if he must also take all the courses in education designed for prospective teachers in elementary and secondary schools. The better prepared therapists seem to be those who have either earned a special certificate by taking a special curriculum, or have had their regular teaching certificates validated by taking additional courses specified by the state department of education.

THERAPISTS WORKING IN STATE PROGRAMS

In Table III are indicated (1) the numbers of working therapists with certificates approved by their state

boards of education, (2) the numbers of working therapists without such certificates, and (3) the known vacancies in twenty-nine states. (Nineteen of the author's correspondents indicated that therapists give service in both speech and hearing; in Utah, Michigan, Colorado, Illinois, and Kentucky therapists teach speech only.)

Less than ten years ago Carrell wrote that "present certification practices fall far short, so far as minimum requirements are concerned, of what the [American Speech and Hearing] Association has set up as the desirable minimum training and experience for the speech correction teacher."¹⁰

¹⁰ *Op. cit.*, p. 95.

TABLE III
THERAPISTS WORKING IN STATE PROGRAMS
(1952-1953)

State	With Approved Certificates	Without Approved Certificates	Known Vacancies
Illinois	348	2	75
California	300	10	"new recruitment again urgent"
Michigan	200	0	—
Ohio	104	0	20
Indiana	100 [est.]	—	5
Missouri	97	—	20
Wisconsin	82	0	14
Texas*	75	74	39
Pennsylvania	74	20	8
Connecticut	50	0	4
Minnesota	50	0	—
Iowa	48	6	22
Massachusetts	39	—	—
Tennessee	34	—	60
Maryland	30	2	2
Nebraska	27	—	—
Virginia	26	3	7
Oregon	22	11	10
Louisiana	17	8	18
South Carolina	15	—	—
North Dakota	11	3	10
Kansas	10	—	18
Others (Delaware, Idaho, Kentucky, Mississippi, New Jersey, Oklahoma, Utah)	38	21	—
Totals	1,797	160	332

*There are 105 full-time speech therapists in Texas, but of the "500 special education teachers, most of them do some speech work" (letter of Sibyl Gholson to the author, 18 January, 1954).

Since then there has been a steady growth in the improvement of state certification standards. The author's findings in this study and in the one preceding it indicate that fifteen states now probably require enough credits in speech and hearing to meet the standards the American Speech and Hearing Association specifies for the Basic Certificate. Possibly five other states (the data the writer received are difficult to interpret explicitly) could

be added to this number, making a total of twenty state departments of education requiring a minimum of eighteen semester hours in speech and hearing for certification.

If the present trend continues, within a few years certification requirements for the public school speech and hearing therapist in a majority of the states should approximate the American Speech and Hearing Association's recommendations for clinical certificates.

EXCURSUS

Almost as if to provide a specific illustration of the general observation that such a report as the one above must to some degree be out-of-date by the time of publication, after the text of her report was in type, Professor Irwin received from Dr. Geraldine Garrison, Consultant in Speech and Hearing Services for the State Department of Education, the following specifications for certification in

CONNECTICUT: A provisional certificate in speech correction and hearing conservation will be granted to a person with (1) twelve semester hours in speech correction, (2) six semester hours in practice teaching of speech correction, (3) nine semester hours of hearing conservation, and (4) twelve semester hours of education. The standard certificate will be issued when the teacher has taught three years on a provisional certificate, is recommended by a superintendent of schools, and has completed a master's degree with fifteen semester hours in speech correction and hearing conservation beyond the bachelor's degree.

A DISCUSSION CONTEST POST-MORTEM

William S. Tacey

THE Old Professor had just come from a classroom where he had finished judging a high school discussion contest. The subject was "How can we reduce auto accidents caused by teen-age drivers?" Behind him he had left a variety of people. Among them were the elated winner and his coach, the intelligent and well-informed—but silent—lad whose coach was sure "he knew more than the winner." Behind the Old Professor, too, were the spectators, puzzled by what they had just witnessed. One man was disappointed because no one had disagreed. "Why, I've heard debates in which everybody got mad and yelled. It made a good show," he loudly declared. Another said, "Sure, there should have been time set aside for rebuttal. That's when the issues are really brought out." A high school sophomore chimed in, "But this wasn't supposed to be a *debate*. This was a *discussion contest*." Before either man could answer, a high school teacher (feminine) complained, "Some of those boys were impolite. They didn't raise

their hands and request permission to speak. One girl even asked my student how he knew his figures were correct."

The Old Professor sighed deeply, but understandingly. He well knew how hard it is to think objectively, to maintain a questioning attitude, to confess a lack of understanding when the rest of the group appear supremely confident, or to wait patiently while slower members of the group ask simple questions whose answers are self-evident. In his course, Speech 117 AR Discussion, he was accustomed to beginning each semester with a class of raw recruits as ill-informed, as bewildered, and as opinionated, as several of the people in the room behind him.

By now the group was drifting out the door. Ever the alert observer, he noticed the looks of perplexity on some of the contestants' faces. Their coaches, too, were concerned, and eager to talk over their problem with some more experienced teacher who might help them in their thinking.

The Old Professor thought of the hour of before-dinner billiards he had planned. Quickly he weighed the pleasure of billiards against the fun of teaching an interested and well-motivated class. As a sign that the latter was more heavily weighted, he heard himself saying, "Why don't we all adjourn to the Tuck Shop for a post-mortem on this contest?" The acceptance of his invitation was quick and hearty. Soon he found himself at his favorite booth surrounded by a half dozen eager young high school students and their interested coaches.

Professor Tacey conducts his "post-mortem" after many years of teaching discussion and of judging high school contests in discussion. From 1938 to 1946 he taught discussion (and other forensic skills) at McKeesport [Pennsylvania] High School, during which time he was a member of the Advisory Committee of the Pennsylvania Forensic and Music League. Since then he has been teaching discussion and teaching of speech at the University of Pittsburgh, where he is Professor of Speech, Acting Head of the Speech Department, and Director of Television.

This essay appears in the current issue of the *Pennsylvania Speech Annual* as well as here, but readers of *The Speech Teacher* will surely agree that Professor Tacey's article deserves a wider circulation than the former publication would give it.

Even before the cokes and hamburgers were spread on the table the first question came.

"Professor, just what do you mean by 'group discussion'?" The speaker was Jay Clippus from North Waterford.

"That's what I want to know, too," added Clara Book from Atwood.

"What do you think it means?" countered the Old Professor.

"I think it's when several people—maybe five to fifteen—get together and try to talk about a problem," was Jake Shipley's answer.

"Is that what you learned at Shelton High?" someone asked.

"Yes, sir," replied Jake, turning toward his teacher, Miss O'Hara, and catching her smile of approval.

"I think it's a lot more than that," Clara spoke up. "You don't just talk about a problem, you examine it from every angle, including the middle. It's necessary to keep on the subject, too, for otherwise, people just talk and don't get anywhere."

Jake suddenly looked up. "Miss O'Hara told us about a special kind of thinking that it takes—reflective, I believe—where we keep trying to find out, instead of being sure we're right and trying to prove everyone else wrong."

The Old Professor turned to his right. "You're Edith Bouquet from Liberty, aren't you?" he asked. "Why don't you tell us why people meet to talk?"

"Professor," Edith answered, "isn't it because they want to join forces to get the answer to a question or problem they have?"

Edith's answer caused Harry Mercer from Bates High to drop his hamburger and exclaim, all in one breath, "Discussion-is-the-art-of-reflective-thinking-and-communication, -usually - oral, -by - members-of-a-group, -whose-aim-is-the-co-operative-solution-of-a-problem." Catching his

breath he continued, "We learned that last month in speech class. Some fellow named Baird¹ wrote it."

Now the Old Professor grinned broadly. "How's that for tying together all of our remarks? Jay, do you have a better idea now what discussion is?"

"I sure do, Professor," Jay replied, "and I was thinking that that's what we've been doing here for the past ten minutes. But that reflective thinking business was what I didn't understand before."

The Old Professor glanced around him. "Clara," he said, "Jay seems to have his point cleared up, but you still look puzzled. What's wrong?"

"Professor, I just don't see how this can be a group discussion," answered Clara, "for we didn't elect a chairman or secretary, and we didn't even raise our hands before we talked. In our school we wouldn't be allowed to act this way in class."

The Old Professor ignored the pink face of Mr. Sennott from Atwood High and asked, "What definition do you use that says all of that is necessary?"

"Well-I-I-I," said Clara with a sidelong glance at Mr. Sennott, "I just thought we had to follow all the rules."

Miss O'Hara, who had been listening intently, suddenly spoke. "If I may be allowed to interrupt, it seems to me that this is a good example of a group that makes its own rules and follows them by mutual consent. When have any of us seen this many teachers sit quietly for so long while our students talk? I'm enjoying it."

The Old Professor looked appreciatively at Miss O'Hara and observed, "You know that one of the main elements in discussion is that it should have all the good characteristics of con-

¹ A. Craig Baird, *Discussion: Principles and Types* (New York: McGraw-Hill Book Company, Inc., 1943), p. 9.

versation — spontaneity, sprightliness, good humor, and . . .”

“Professor, wouldn’t too many rules help to keep people from talking freely?” interrupted Jake.

“That’s just what I mean,” replied the Old Professor. “Now, let’s have another round of cokes and hamburgers while we examine some of what we’ve been saying, to see if we can discover what all of it means or implies. Harry, you were the one who quoted Baird a few minutes ago. What would you say was the first step in any discussion?”

“That’s easy, Professor,” smiled Harry. “That’s the one all of us forgot in our contest upstairs. The first step is in learning what we’re talking about. In many cases it’s a problem of some sort. Today I guess I was so anxious to show the judge how much I knew about teen-age drivers that I forgot that the group hadn’t located and defined the problem.”

At that a grizzled veteran teacher across the table grinned his approval. “Professor, I’m Gates from Bates High, Harry’s coach, you know. I’ve been trying to persuade him to read Dewey.² Now he’s even quoting it, but I’ll bet him another coke he hasn’t read it yet.”

Harry flushed. “Well, I haven’t exactly read it yet.” Just then he ducked beneath the table, fumbled in a briefcase, and came up with a thin volume. “I borrowed this from the library last night and looked at a few pages this morning in the bus. I guess that I must have remembered a little of what I read.”

“You’d better read some more on the way home,” scowled Mr. Gates. “You’ll make me proud of you yet. I can still remember Dr. Dewey talking about thinking when I was a student at Columbia. He . . .”

“Now that we’ve got such good authority to go by,” interrupted the Old Professor, “let’s find out what locating and defining the problem means.” He had heard Mr. Gates reminisce before about his study at Columbia, and wasn’t willing to risk having a good discussion stifled by a long-winded tale irrelevant to what was going so well. Leaning forward and adjusting his bifocals, he made out the name tag of a girl a few places down the table. “Sally Trent from Oakland High. You haven’t said anything yet. Why don’t you tell us what we all need to know?”

Sally’s eyes sparkled as she smiled and said, “Miss Free hasn’t forgiven me yet for overlooking that point in the contest. We’d talked about that in class just yesterday, so I knew what we were supposed to do.”

“Well, why did you skip it?” spoke up Miss Free from across the table.

“I kept waiting for the chairman to call on me, just as that judge last week told us we should always do,” pouted Sally.

“My dear,” said the Old Professor, “with dimples like yours, you should realize you can claim the floor any time you have something important to say. Or didn’t you have anything to say?”

“Oh, yes, here’s a whole pack of cards on the history of the problem, and I even brought a dictionary in case someone questioned the definitions I wanted to use,” replied Sally proudly.

Mr. Smalley from North Waterford was nudging his student, Jay Clippus, who had a pile of books and pamphlets in front of him. “Here’s a lad,” said Mr. Smalley, “who was well prepared on the same point.”

“I was like Sally,” admitted Jay. “I was waiting for the chairman to tell us when to talk and what to say. I can see

² John Dewey, *How We Think* (Revised edition; Boston: D. C. Heath and Company, 1933).

now that he didn't know any more than the rest of us how to proceed."

"Well," said Mrs. Broadbent, the new instructor from Liberty High, "I've just gotten back into teaching since my children are all in high school, and I'm beginning to understand at last what group discussion is all about. From now on I'm going to insist that my students do some thinking on their own. Don't you agree with me, Miss O'Hara?"

"I most certainly do," agreed Miss O'Hara, "and at Shelton High we try to insist on it, too. Now I want to get back to this business of locating and defining the problem. Professor, do you agree that it just means that a group must agree in advance on what they're talking about?"

"Of course I do, Miss O'Hara," said the Old Professor, gratified by the neat way Miss O'Hara had checked Mrs. Broadbent's attempt to lead the discussion away from the subject. "The important part is that there must be understanding if there is to be agreement."

Mr. Sennott at this point sternly remarked, "To be sure, but just taking a vote can save a lot of talk and help everyone get on with the discussion."

"Oh, no, Mr. Sennott!" cried Edith Bouquet. "Excuse me for disagreeing, but that would take us into *intensional* thinking, instead of reflective. No matter which way the group voted, there would perhaps still be misunderstanding."

"Chalk up a score for Edith, everyone," laughed the Old Professor. "She's learning now to do what she should have done earlier today. If everyone begins with the attitude of a questioner, there's no doubt that the group will settle all matters of procedure successfully. Can everyone agree now that the first step in every discussion is to find out what is being talked about, what the

terms mean, and how the group defines them?"

Nods of approval and munching of hamburgers answered that question easily.

"What's next, then?" asked Mr. Gates, who didn't want to be tripped as Mr. Sennott had been on the matter of voting.

By this time Harry Mercer had turned again to his sources of information and was ready with, "Set standards of criteria of judgment."

"What does that mean, Harry?" asked Clara Book, "and why can't each one of us just tell what we believe is the best answer?"

"Oh, I can answer that one, Clara," spoke up Jake Shipley. "We have to have some way of measuring our answers to see whether they're any good or not, and it's best to have the standards set up before we waste a lot of time arguing over any answers we might give. It's something like having the answers in the back of an algebra book so we can save time by seeing whether our answers are right or not."

Here the students seemed to agree precisely with Jake's statement, and everyone smiled at his algebra analogy. The Old Professor was inclined to clinch the point and pleased Jake by saying, "That was a fine statement, and just the one we needed to summarize what we have been saying about standards. Now if we know what the problem is, and what standards we're to use in judging solutions to it, we should be able to go to a third step."

"That's easy," beamed Sally Trent. "Now each of us gives all the possible solutions he can think of."

Mr. Sennott looked uneasy. The other teachers seemed to be agreeing, but he knew everyone was wrong. This was the place where disagreement

should begin to show. "I should think that everyone ought to state his solution and stick to it while he tries to convince everyone else his is right."

Since Mr. Sennott looked so confident, the rest of the group looked to the Old Professor to learn his opinion.

"I agree with a lot of what you say, Mr. Sennott, for here's a chance for each person to expose his information for others to see and to use his reasoning power to the best advantage. The important point is that we keep in mind that each solution suggested is being exposed for the purpose of examination and testing against our chosen standards. We must be prepared with ample evidence in support of our point of view, but just as ready to bow to the weight of greater evidence offered by the group."

Mr. Smalley from North Waterford here suggested that instead of resenting the questioning of the facts presented by Jay Clippus in the afternoon's contest, Jay should have been readier with more information. At the same time, Jay showed his sportsmanship by saying, "I think that all of us were too ready to take whatever was said without trying to find out whether we really knew what we were talking about."

Miss Free looked triumphant just then, and pleaded, "Let me talk now, and tell me if this isn't right. In this third step of discussion we think up good solutions, hold each one up beside our criteria, and examine its advantages and disadvantages. In that way we can be reasonably sure that we consider every possible solution."

"That's fine, Miss Free, and if it suits the Professor," interjected Miss O'Hara, "I'd like to ask if then we wouldn't be ready to start picking the one best solution to our problem."

"You're quite right, Miss O'Hara," remarked the Old Professor. "At this

point we're to sort out all the weak answers in order to discard them, and to choose the one which has the most advantages and the fewest disadvantages. Keep in mind that by this method we can use the best abilities and information of the whole group in reaching a best solution. Now let's pause and see if our young friends here can help us summarize what we've been saying. Jake, what do you say?"

"I've been thinking," said Jake, "that the question mark would be a good symbol to use to stand for reflective thinking."

"Clara, you're next."

"The first thing to do is to make sure that we all know what we're talking about—that we agree on what we mean when we use certain words and phrases. And I like Jake's suggestion. We all ought to be more ready to examine what we hear and to make sure that we understand what is meant. I quarreled with Mother yesterday, and then found that she had been saying just what I'd said earlier."

"You're so right, Clara. Let's hear now from Jay," said the professor.

"I guess the next step must be to choose a 'yardstick' to be used in measuring our answers, to see whose ideas are screwy and whose make sense," grinned Jay. "And another thing, I don't believe that we need a lot of rules like raising hands before speaking or taking votes the way some of us have had to do."

"Jay, I couldn't have said it better myself," agreed the Old Professor. "I appreciate your statement about rules, too. They should be set by the group as they're needed and should be only for the purpose of helping make discussion easier and more meaningful. Edith, you look as if you had an idea for our summary."

"Yes, Professor, while you were talking about rules I thought how well we've gotten along here," replied Edith. "Everyone's been friendly and considerate, but we've all had a chance to talk and say what we think. Now, after picking Jay's 'yardstick,' we should try to think up all the answers to our problem, being especially careful not to state just the ones we admire most."

Harry was next. "I see how I jumped the gun this afternoon. Before anyone else was ready, I wanted to trot out my 'best answer' for all to see. If I hadn't been so impatient, I could have seen how really weak it was. But I'd like to come back to the point on rules for just a second. Am I right that the only time we'd find a vote useful would be in settling some question on procedure, such as deciding whether to take a recess, or send someone for more source material, or something like that?"

Mr. Gates was smiling his approval at Harry as the Old Professor was agreeing with him and nodding to Sally that it was her turn to help sum up the discussion.

"I can't help thinking," said Sally, "how lively and interesting this discussion has been, compared to what we must have sounded like earlier this afternoon. Here everyone seemed to be friendly, even when we disagreed. We all seemed to want to learn what the best answers were, instead of trying to prove whatever we said was right." Here she paused and looked at her coach, Miss Free. "I see, too, why it's necessary to have a broad knowledge of the whole question being discussed, instead of just a few facts on the parts that interest you."

"Yes," spoke up Clara Book, "I know now how wrong I was to get peeved when Jake asked me today how I knew what I said was true. He was right to

ask, but I should have asked myself sooner, and made sure I had enough evidence to back up what I said."

Just then Jay interposed, "I know how we could have disagreed more, and still not have been disagreeable. We needn't have just sat still and accepted whatever anyone said. Most of the time we were just waiting for the others to finish, instead of listening to what was being said, studying it, and challenging the parts that seemed wrong."

By this time the cokes and hamburgers had all disappeared, a school bus horn was honking outside, and several people were gathering up books and wraps in preparation to leave. Mr. Sennott, not quite so stern now, looked quizzically at the Old Professor.

"Professor," he said, a faint smile loosening the corners of his mouth, "I've begun to believe that I've had a misconception of what group discussion is all about. Can you recommend a list of books for me and my students to read about the subject? I'd like to study it some more."

"That will be a pleasure, sir," replied the Old Professor. "I happen to have copies of a mimeographed list and will send you some. In fact, if anyone else wants a copy, he may have one, too. Jot down your name and address and give it to me before you leave."

As everyone said good-by, the Old Professor smiled broadly. He had just spent a wonderful hour. The success of his teaching was ample reward for the scolding he would get at home for being late to dinner. As he thought of Mr. Sennott's about-face he chuckled, "Maybe he'll even get up enough courage to try the discussion method in one of his history courses someday. He might be surprised to discover how much his students can really learn."

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EXCURSUS

It seems reasonable, therefore—particularly at a time when all the people need to be as widely informed as possible—to suggest that no student should leave the secondary school without having an opportunity to develop his own power of thoughtful listening and of speaking through intelligent, guided participation in the various forms of public discussion.

Such a course, in this time of crisis, should not only include a knowledge of techniques and a participation in the various forms of discussion, but also should place special emphasis on the consideration of problems that confront the American people today.

The forms of discussion now in common use are: (1) *group discussion*, of the face-to-face type, which may be divided into the *conference group*, the *round table*, and the *panel*; 2) the *forum*; 3) the *symposium*; 4) the *debate*. These types differ somewhat in purpose and procedure. The first three have as their purposes: 1) the supplying of information; 2) the solving a problems through cooperative reflective thinking; and thus 3) the determination of policies for group or individual action. The fourth (debate) differs somewhat in purposes. They are: 1) the supplying of information, which is limited somewhat by 2) the competitive argument of opposing sides of a question for a decision, which may 3) determine policies of a group or individual. . . .—Evelyn Konigsberg, Elizabeth A. Douris, Charles F. Edgecomb, Phyllis M. Hofmann, and Muriel G. Leahy, "Teaching Public Discussion During the War," *The Quarterly Journal of Speech*, XXIX (February, 1943), 14.

DEVELOPING INDUSTRIAL CONFERENCE LEADERS

George L. Hinds

COURTNEY C. BROWN, speaking as assistant to the chairman of the board of The Standard Oil Company (New Jersey), recently expressed an opinion on why industry needs the liberal arts. Mr. Brown pointed out that a broad education, rather than a narrowly specialized one, lies at the very heart of the great Western tradition which gave rise to business, that business is becoming increasingly aware that the world of the specialist is a narrow world, that the human problems of business are now reaching the point where they demand the major share of the time of top management, and that business is again in a role of great political and intellectual leadership in our national life.¹

Indeed, this is a time in which top executives play important parts in public affairs. Clarence Randall has recently co-ordinated the work of a commission on foreign economic policies; Joseph Dodge plays an important role in the Eisenhower administration; C. E. Wilson has removed himself from General Motors to direct defense efforts; and scores of lesser known executives

are involved in public matters relative to the direction of national and international policies.

Mr. Brown stated of this role of leadership:

Now such a role requires a capacity for self-expression both in writing and orally. A man whose interests, education, and assignment are specialized is frequently ill equipped to express effectively the logical and legitimate position of business. Too frequently we find that when a successful business manager tries to articulate the position of himself and his business he falls flat on his face.²

Industrial conference programs provide one means of broadening the understanding of supervisors and executives within a management organization, and these programs represent an obvious field for reciprocal relationship between departments of speech and industrial concerns. Teachers of speech can educate conference leaders in the philosophy of discussion and in its methods, and these leaders can function in continuous problem-solving and training situations which develop group understanding and functional leadership within industry. In this fertile field teachers of speech can help to close the gap between liberal arts and business.

In this article I shall describe a program of conference education which represents this kind of co-operative effort between industry and a department of speech.

In February, 1952, Kelsey Hayes Wheel Company requested that the De-

Dr. Hinds is the Director of Adult Programs in Speech and Assistant to the Director of Business Services at Wayne University. He is well qualified to urge liaison between the liberal arts and commerce, for to his experience in his administrative posts he brings four degrees: the A.B. and M.A. from the University of Denver, the M.F.A. from Wayne University, and the Ph.D. from Northwestern University. Readers probably remember his "The New Frontier: Speech Education in Industry" in *The Speech Teacher* for January, 1954.

¹ "Human Problems First," *The Saturday Review*, XXXVI, 47 (21 November, 1953), 36.

² *Ibid.*

partment of Speech at Wayne University undertake the education of conference leaders in twelve weekly two-hour meetings. Faculty members who taught in this program were Dr. Rupert L. Cortright, Dr. George V. Bohman, Dr. Paul Rickard, Mr. James A. McMonagle, Dr. William Buys, Mr. Sherman Wilson, and Dr. P. H. Scott. My particular task involved the co-ordination and the direction of our educational efforts. Mr. Al Schaufelberger and Mr. Fred Kaufman of the central staff of the company co-operated with the speech staff in continuous evaluation of the education by means of oral conferences and weekly reports taken down in shorthand and later distributed to participants in the conference program. The planning and the evaluation thus represented an effort at total teamwork, a group approach to a group problem.

Two instructors met with the management representatives at each session, permitting the presentation of expert information, co-ordination of teaching efforts, and discussion practice and criticism in two groups when desired. Since no more than twenty-five management representatives met in one group, the instructors could vary the size of groups involved in practice sessions in accordance with desired objectives. Discussion and conference exercises were conducted on real problems faced in daily operations in order to maintain a connection between theory and practice.

The conference leaders who received this education became leaders in a management conference program of weekly discussions on company problems. Their development then became continuous in nature, a part of broadening the talent within the organization.

At the end of the 1952-1953 management conference program within the

company, the central staff made an evaluation by means of questionnaires. Those who participated in the company conferences were asked to rate these leaders as "excellent," "good," "fair," "satisfactory," and "unsatisfactory." Of 140 ratings made, 80 ranked leaders as "excellent," 50 as "good," 4 as "fair," 6 as "satisfactory," and 0 as "unsatisfactory." Group participation was also ranked by 151 participants. Fifty-six ranked participation as "excellent," 68 as "good," 16 as "fair," 11 as "satisfactory," and 0 as "unsatisfactory." Of the 145 replies regarding benefit from the management conference program, 96 reported "considerable," 42 "some," 5 "little," and 0 reported "no benefit."

These figures indicate considerable satisfaction with the conference leaders taught by speech teachers and suggest that speech education of this sort has a place in conference development. As a matter of fact, two additional conference leadership groups participated in similar education in 1954.

Speech teachers will doubtless want to know the subject matter content of this program. Topics included were "The Philosophy of Discussion," "Problem-solving and the Reflective Thinking Approach," "Effective Speaking in Conferences," "Persuasion in the Conference," "The Technique of Understanding Another Person's Point of View," "Visual Aids in the Conference," "Interpersonal Relations in Discussion," "Participation and Leadership" and "Methods of Conference and Discussion." The conference leaders learned the techniques of the round table, the panel, the symposium, the dialogue, the production conference, the training conference, sub-group sessions, case method, and role-playing processes.

There are three reasons for selecting this content. The specific methods re-

quire flexibility in leadership and in participation. Moreover, a management organization needs to know basic methods if it is to utilize discussion processes effectively within its particular management design. This was the first reason for broad content; we were not designing the conference pattern, a responsibility for top management. We were teaching discussion and conference leaders for on-the-job functioning and for conference purposes as desired. The second reason for the content is that conference leaders need to know patterns of reflective thinking. Most problem conferences require approaches that include the entire Dewey process, or they will begin with the objective stage before analysis or solution. The third reason for the particular content is that a conference leader must increase his skills in listening, digesting, and transmitting ideas for purposes of group motivation and group progress.

It should be obvious to teachers of discussion that in methods and in content this program resembles discussion class work within our educational experience.

There are differences, though, in adapting teaching to the management organization. One of these is that industrial leaders have years of practical experience, and they cannot be subjected to some of the vices of academic practice. Our presentations, for example, required that we speak at our best. Our discussion sessions demanded that we practice what we preach. Financial problems ordinarily do not permit us to staff a single discussion class with teachers of either the number or the experience used with this group.

The group itself represented people with differing amounts of formal education, ranging from high school to college graduates. Yet it was a sophisti-

cated group of executives and supervisors. Teachers of speech who intend to work with similar groups must develop examples, illustrations, and vocabularies that fit the realities of current business life. We cannot help to close the gap between liberal arts and business if we allow ourselves to become narrow, specialized technicians in our particular field of inquiry.

The function of the speech education given to industrial conference leaders is the development of flexible group leaders who possess technical competence in methods of discussion and a philosophic framework or rationale that can be brought to bear on the specifics of management activity. The continuous development of conference machinery and of industrial leaders is a responsibility of management.

Many colleges and universities are not so geographically located as to make it feasible for them to participate in the type of training that is suggested here. But faculties of these colleges can hold workshops inviting industrial leaders to bring to their students the observations and uses made of conference methods. Moreover, faculty members can obtain grants from foundations that will permit them to gain firsthand observation of management in action. Last summer, for example, The Foundation for Economic Education, Inc., and the Michigan Consolidated Gas Company financed the opportunity that allowed me to examine the operation of the entire utility company. We can also inform ourselves of the management development programs in operation through broadening our reading to include publications in the field of business.

Moreover, if our secondary schools were to concentrate a greater proportion of their speech efforts on teaching discussion, they could contribute to the

preparation of the large numbers of people who enter business and who through practical efforts become leaders in industry.

If teachers of speech offer sound discussion education in secondary school and college classrooms and in the adult classes in evening programs, we can help to broaden the understanding of leaders who function within our industrial structure. Teachers of speech should

offer leadership to this facet of our industrial endeavor.

Let us do our part in closing the gap between the liberal arts and industry. A free society is sustained by discussion, and cannot be sustained without it. In the development of industrial conference leaders we have an opportunity to share in the solving of the human problems of this country.

EXCURSUS

Additional evidence of the need for educational training in private business speaking was found in my community study. Sixty-four of 109 speakers interviewed felt their school training for private business speaking had been insufficient and that additional training would have been desirable. Thirty-four speakers had had what they considered worth-while training for such speaking. This training—courses in English, public speaking, and salesmanship and activities such as dramatics, debating, and club activities—was indirectly related to the types of speech activities participated in vocationally. It is not surprising, then, to note that twenty-five of the thirty-four who felt they had profited indicated the need for additional training. Had the courses and activities been more closely related to business speech situations, greater profit might well have resulted to a greater number.

Finally, although experience in many cases, as the community study indicated, may be sufficient teacher, the fact that even the most experienced participants had difficulties and weaknesses indicates that experience had often failed. Also, the fact that no association between success and length of experience with such speech situations was found gives further evidence of the insufficiency of experience. Until there is opposing evidence, it is assumed that adequate school training should make the experimental [*sic*] training more meaningful and should shorten the period of experience needed for meeting business speech situations adequately.

It may be concluded then that training is needed in all types of business speaking. . . .—William M. Timmons, "Contemporary Trends in Business Speaking," *The Quarterly Journal of Speech*, XXVI (October, 1940), 416-417.

A TEACHER'S GUIDE TO TELECOURSE PRODUCTION

David C. Stewart

AT the present time some forty colleges and universities throughout the country are offering courses by television. There is every indication that many more educational institutions will offer them in the future. Whether these courses are offered on commercial or educational stations the problems of production which affect the teacher will be basically the same. Much time and energy is expended in the preparation and final production of a telecourse. This article was written, not with the intention of offering information which will appreciably reduce this time or effort, but rather to recommend some basic procedures (applicable in nearly all television operations) which may assist the teacher to prepare himself for what lies ahead if he is contemplating teaching a course on television.

Mr. Stewart came into television by way of literature and the theatre. His baccalaureate degree (from Western Reserve University) was in English literature. For his master's degree at Columbia he majored in dramatic literature and play production, after which he returned to Western Reserve for an M.F.A. in television production.

Between degrees Mr. Stewart not only saw overseas duty (Japan and the Pacific) in the Navy, but also taught at Robert College [Istanbul] and Vassar. While studying for his M.F.A. he was on the faculty of Western Reserve.

Prior to his appointment as Production Consultant to the Joint Committee on Educational Television, which post he now holds, Mr. Stewart served as Producer-Co-ordinator for the Greater Washington Educational Television Association. In that position he produced programs for the National Gallery, the Library of Congress, the Folger Shakespeare Memorial Library, the Smithsonian Institute, the American University, Georgetown University, Howard University, The Catholic University of America, and George Washington University.

The telecourse does not pretend to be a variety show or a half hour of fun and games for the whole family. It is essentially a program designed to teach a subject to students who must be called upon to think as they watch and listen. The telecourse may be, indeed must be, interesting, but it is not a quiz show. There seems to be no particular reason for trying to disguise a program whose aim is to increase the knowledge of those who view it. Nor does there seem to be any reason for its being dull or uninteresting.

There are two ways by which the teacher may help himself and assist his production staff to produce good programs. Both ways are important and they are interrelated. First, teach in the best possible way, and second, learn to adapt the classroom teaching technique to conform with the practical exigencies of the television medium.

In regard to the first point, it should be sufficient to say that good teaching is a prime requisite in the production of a good course. The television medium may help to make a good course better, or a good teacher more constructively interesting to his student audience, but even with the best production staff available no poor course can be made better, and no poor teacher can be made to appear more intelligent. The second point is the subject of this article. The technical considerations surrounding a television program can immeasurably assist or ruin a telecourse, depending upon how willing a teacher is to develop

a teaching pattern somewhat different from that which he has employed in regular classroom teaching. It is important for the telecourse teacher to learn a few of the basic rules of performing on television in order to facilitate the technical work of the director, cameramen, and others whose primary concern it is to present the teacher and his subject clearly and interestingly.

THE TIME SENSE

Almost everyone who is a part of the television industry speaks of the pressure of time. Directors, performers, the crew on the studio floor, are all aware of a daily time schedule. Each second of each hour on the air is important and must be filled with audible and visible material. Naturally the telecourse teacher must be aware of time also. He must know how much material he can cover in each segment of his allotted time on the air. Because it is not possible to hold the class over the time allotted to the program—not even for one second under ordinary circumstances—even “digressions” must be planned to some extent. This limitation means that the teacher must exercise the greatest care and thought when outlining a series of television lectures, and each separate lecture as well. Very few of us have a natural time sense. Most people acquire it through experience. Although the studio clock may be in plain sight, time seems simply to vanish when the teacher is discussing his favorite subject.

It is the general rule in most studios for the director to relay time signals to the performer through the floor manager. Depending upon the nature of the program and the teacher, or both, the signals may be given throughout the program, or only near the end. There should be no reason for a teacher to hunt for these signals from the floor-

manager. If the latter is efficient and clever he will find no difficulty in catching the teacher's eye and relaying the signals clearly. The signals may be relayed by holding up specially printed cards, or by holding up the fingers of the hand. The important point is to agree on a set of signals before the program goes on the air.

It is important for the teacher always to trust the last signal given to him. Although television employs many precise electronic devices, directors are quite human, and it is in the realm of possibility (although in all fairness it rarely happens) that the director realizes that he has given the teacher a one-half minute time signal when there are actually two minutes remaining. When the director sees his mistake he will give the teacher another signal, perhaps, now, one minute. When the teacher sees this new signal he must forget the previous one and regulate his new remaining time accordingly.

The best, and perhaps only, advice to the teacher is that he try some time practice before the lecture series begins. He should try the favorite as well as the not so favorite subjects. Perhaps he will find that he is very adept in determining just how much he can say in any given time segment. Probably, however, he will discover after a few lectures that he is just beginning to acquire that special and important time sense. Many television teachers have found that this has definitely improved the general quality and effectiveness of their teaching both on television and in the classroom.

THE SENSE OF SPATIAL RELATIONSHIPS

There is also a sense of spatial relationships which, from the teacher's standpoint, is merely an awareness of his own location in relation to the studio cameras, to objects that he intends

to demonstrate, to his desk or lectern, or to a blackboard or an easel. If the teacher understands this relationship he will help the director, the boommen, and the cameramen to put a good production on the air. Like the time sense, it is generally acquired through experience.

Most teachers prefer to deliver their lectures from more than one place on the telecourse set. This area is usually comparable to a small stage setting. Most audiences prefer this movement from one place to another, for it adds variety and great visual interest. When the program begins the teacher might be seated behind a desk, and at some point during the lecture he may want to move to the blackboard to explain an important point visually by writing or drawing on the board. Again, he may wish to move from a sitting position behind a desk to a standing position behind a lectern, or sit for a time on the desk itself.

If this movement from place to place occurs during a transitional point in the lecture, it is not in the least distracting, and may add much variety to an otherwise static program. The teacher should always bear in mind that he will be seen as well as heard, and must therefore think in visual terms when planning his lectures, and not just of how his lecture sounds. This principle applies not only to charts, photographs and so forth, but most importantly to the teacher himself—his face and body—which can be his most helpful "visual aid."

When making any move, especially without previous rehearsals, the teacher should move slowly. Slow movement makes it much easier for the cameraman to keep the teacher in the picture when moving his camera while the teacher is walking, standing, or sitting. A fast, broad gesture is apt to be lost if it is too sudden. Rising too suddenly from a

chair, for example, may mean popping head and shoulders right out of the picture for an embarrassing instant. Cameramen and directors take an exceedingly dim view of fast, jerky, unrehearsed action, and with good reason. It makes their work look bad and altogether unprofessional.

A blackboard is very often used in the course of a lecture on television. In an ordinary classroom all the students have a full close-up view (more or less) of the blackboard at all times. It is impossible to achieve this same situation on television, for if the wide angle lens were used at all times to incorporate the whole scene, the writing on the board would probably be too small to see. When the teacher makes reference to words or diagrams on the board while sitting at his desk, two cameras must be used. One camera takes a close-up of the writing on the board while the second camera stands by to take the picture of the teacher at his desk. Unless the station is equipped with a system which will facilitate an electronic "wipe" (which enables the director to use both of his cameras at once on a divided screen), only one camera's picture can go on the air at one time.

Therefore, the reference to the board must be made clearly. It is a common mistake for a teacher to refer to the board while his picture is on the air by merely nodding, looking, or by making some vague gesture in its direction. These gestures are usually meaningless to the television student who is seeing only the teacher, not the board, and cannot visualize the spatial relationship of teacher to board. To the student it looks as if the teacher is looking at and making reference to a void.

Faced with this situation the director (who ultimately determines what camera shots will go on the air) has hardly

any other alternative than to try to take an angling shot or a long shot to include both teacher and board, thereby making it impossible for the students to read the board. Or the director may decide to have his cameraman take a close-up of the board alone. But by this time the teacher may have decided to move on to a different subject—leaving the director high and dry with the picture of an unrelated word or diagram filling the television screen.

To be safe, the teacher should always talk to his students—not to the blackboard or to any other object which is some distance away and out of the camera's range. If the teacher makes it clear that he is talking about a word written on the board or an object on another table, the director will show it to the audience.

When an object is to be held in the hand to be shown or demonstrated, an effort should be made to pick it up slowly. If it is a small object, one of the cameras will undoubtedly move in for a close-up. The teacher should hold it as steadily as possible because close-ups accentuate movement. When several objects are to be shown or demonstrated the teacher should move from one to the other slowly and in the order which has been determined when outlining the lecture or demonstration to the director.

REHEARSAL

Very few telecourse lectures are rehearsed before the cameras before the actual production. Lack of time and money may be a reason for not scheduling a rehearsal. Some argue that the lecture might lose some of its spontaneity if it were rehearsed. It is my personal opinion, however, that at least one sketchy rehearsal (comparable to blocking the action of a stage play) will greatly improve the quality of the produc-

tion. It is necessary, in any case, for the teacher to explain his lecture to the director. The director must know the sequence of the topics which will be discussed in the lecture and at what points in the lecture the teacher will refer to visual aids such as the blackboard, charts on the wall, easels, and projections. The cameramen and the floor-manager should also learn the pertinent details of the lecture. This briefing session is vital to the success of any telecourse production.

When explaining the lecture to the director the teacher should indicate all important movements from one area to another and exactly when the director may expect them. This explanation is important to the director because he must make preparations to cover these movements with his cameras and audio equipment. In order for the cameramen to cover each move well, they must be alerted by the director and told exactly when, where, and how the teacher is going to move.

Since the lectures are for the most part unrehearsed, the teacher may be of great help to the director by giving him short warnings of his anticipated actions while the program is in progress. For example:

TEACHER: [Sitting at his desk] . . . So much, then, for our discussion of Falstaff. Now I believe I'll move over to our blackboard, where I can better illustrate some of the major points in the construction of the Elizabethan stage. [He rises and crosses to the blackboard.]

The first sentence serves to warn the director that a transition is being made, and the second sentence tells him just what to expect next. Notice that the teacher does not rise until he has given the complete information.

The entire technical crew is trained to react fast to all transitions and to act quickly in setting up a new audio and

video arrangement. They usually do so in a matter of seconds, but an occasional mishap or a difficult camera adjustment may take a few more seconds than the director anticipates. It is best, therefore, to give the director the complete cue before making the move. This cue may not need to be such an obvious stage direction as the one I have suggested above. As the director begins to learn the teaching style of the instructor, he will be better able to anticipate transitions and movements.

When working at the blackboard it is necessary for the teacher to be aware of his position in relation to the camera so that he does not mask his own writing. A portable line monitor may be provided in the studio so that the teacher may see what picture is on the air at all times. This may aid the teacher in making the proper physical adjustment, but it may also prove very distracting to the teacher, for to see oneself on a television screen at the time one is performing may become fascinating to an unfortunate degree. When the teacher is looking at the monitor he is not, obviously, looking into the lens of the camera and addressing his students directly.

As mentioned above, it is often the practice of the director to use one camera to cover the movements of the teacher and a second camera for any visual aids he might use. However, in a straight lecture without visual aids, the director will undoubtedly wish to vary the shot of the teacher from a long shot, say, to a medium shot. This variation is accomplished in two ways: moving a camera while that camera's picture is on the air, or by cutting or dissolving to the picture which the second camera sees. Both methods are used constantly.

In order for the teacher to know that he is talking directly to his audience he must always talk to the camera which is

on the air at the time. Knowing which camera is on the air is very simple. When a camera is "live" a small red light on the front of the camera is on.

An ordinary studio camera is equipped with four lenses which are set in a turret. The cameraman turns this turret from time to time. On most television cameras the lens which "sees" the picture on the air is the top lens, and this is the lens to talk to. Although this is a minor point, talking to the proper lens may make a difference if the camera is extremely close to its subject. To avoid hunting for a camera, i.e., looking in every direction except in the direction of the live camera (especially when the change between two cameras is about to be made) the teacher should turn his head slowly from one camera to another. Too many performers, by a fast head movement, make it obvious that they have been caught off guard and are terribly embarrassed to be talking to a "dead" camera. If the teacher makes his move slowly and deliberately, the audience will never notice the change.

Another and even more satisfactory method of changing cameras while talking is to glance down (just lowering the eyes slightly is sufficient) while the change is being made and then to look up in the direction of the new camera. The floormanager may indicate when the change is about to be made and to what camera by moving his arm from one camera to the other. If the cameras are set far apart, or if the angles vary considerably, it may be necessary to move the whole body. If this movement is slow and comfortable no one in the television audience will lose the sense of the teacher's talking directly to him. If the teacher is sitting he should not try to move his chair. This remaining in position usually seems very awkward

and, too, it has been my experience that few studio chairs are equipped with cushioned feet and that the result of the slightest adjustment is an extremely irritating noise. If chairs must be moved during a program, they should be lifted and set in place rather than scraped along the studio floor.

Under ordinary classroom circumstances, certain mannerisms such as pacing about the room and swaying back and forth may be a part of the regular teaching pattern. On television, however, where the viewers' visual frame of reference is much more limited, these same mannerisms are a general annoyance to the technical crew and can be indescribably distracting to the student audience.

VISUAL MATERIAL

When selecting visual material to be used on the telecourse the teacher must remember that the camera sees everything in a four by three ratio (four units wide and three units high). For best visual results, charts or photographs should be selected or made with this ratio in mind. It is quite possible to use material in books, but the picture may be somewhat distorted because of the curvature near the binding. If the material is too thin to be stood properly against an easel, or if it has no border of its own, it should be mounted on stiff grey backing. The backing should be of sufficient size to provide a necessary border in case the camera should shoot off the picture itself. Pictures with a matte finish should be used whenever possible. If glossy prints must be used, they should be sprayed with a quick drying commercial preparation especially designed to give photographs a dull finish.

Projections of all kinds, including "telops" and "balops" may be prepared

by teachers or their assistants for each telecourse. Specifications for the various kinds of projections vary in relation to the kind of equipment available in different stations. This information may be obtained from almost any station upon request.

Very small photographs or diagrams which have not been designed for projection are not generally effective. Photographs with a great many small details (for example, an air view of a large area) should be avoided unless the teacher wishes to demonstrate some pattern like streets in city planning or patterns of plowed farm land. Television's forte is the close-up, and a long landscape photograph is apt to "wash out" and become indistinct.

Until color becomes a standard feature of television production, distinctions or contrasts should be made in terms of size or pattern or texture rather than of color. A teacher of psychology, for instance, would do better to demonstrate geneological results in terms of height or weight than in terms of color of eyes.

At present, the most effective charts are made in shades of grey, or black against grey, rather than black on white or vice versa. These latter and more violent contrasts may cause the image Orthicon tube (especially one which has seen much service) to "burn," producing a ghost image or shadow effect.

When planning a demonstration of objects it is important not to forget the background against which they are to be shown. Obviously, very dark objects will show up badly against a black background—the top of a very dark desk, for example. The problem here may be eliminated by spreading a light (grey is best) cloth over the desk before the demonstration begins.

Except in the case of diagrams or

other illustrations which must be drawn on the board at the time the teacher is talking about them (often increasing the liveliness of the production and adding a spontaneous quality) it is best to have the blackboard prepared before the lecture begins. Writing a long list of words on the board consumes valuable time and is not especially interesting to watch. It is better practice to check off or point to the words or phrases as they arise in the course of the lecture. When writing on the blackboard, either before or during the lecture, the teacher should remember the four-by-three ratio. He should remember also to leave a margin on all four sides of the board in order to provide a good border. Three inches should be sufficient. If various unrelated topics are to be discussed with appropriate key words on the board, the teacher should separate these words so that the camera will not pick up words or phrases inappropriate to the subject under discussion. A reversible blackboard which swings on central pivots is very handy to use when discussing many words or phrases.

WHAT TO WEAR

The television teacher seldom needs to concern himself with special make-up, but it does help to keep in mind the following suggestions on what to wear. He should avoid clothing with large areas of black or white. He should use contrasts in shade, preferably with areas of solid color (with the exception of those mentioned) and try to avoid fabrics with complicated patterns that might prove distracting. It is necessary to keep jewelry down to a minimum because of the problem of reflecting studio lights.

CLEARING MATERIAL

Special caution must be exercised when the teacher plans to use any films,

photographs, music, poetry, prose or any other copyrighted material on the air. The teacher should clear all such details of the program with his producer or director. The process of clearing material is occasionally complicated and often involves much correspondence between the teacher and authors, agents, and publishers.

A written authorization must be obtained from the owner of any film used. All music, whether recorded or played "live" in the studio, must be cleared about a week in advance by studio authorities. Free commercials should not be given without special arrangements with the station. (I refer here to displays or mention of trade or firm names).

The techniques mentioned here are, in truth, only recommendations. Methods and techniques are being discovered daily which will improve the quality of teaching by television.

Each person who is seen or heard on television is to some extent a teacher whether he happens to be the master of ceremonies of a variety program, a person demonstrating refrigerators, or a scientist explaining some aspect of medical research. It therefore behooves the television teacher to look at and listen to these performers and to study their techniques since (and audiences will do so despite the teacher's prejudices to the contrary) he, too, will be judged first as a performer and secondly as a teacher. This thought may prove somewhat quieting to some teachers, but it is a realistic fact that a student may become a non-student, if a personality or manner of presentation does not appeal to him, merely by turning a dial. I personally believe that it is the television teacher's responsibility to attract as many students as possible without in any way lowering his teaching standards.

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THE FORUM

STATEMENTS OF INTENTION TO ORGANIZE INTEREST GROUPS

PARLIAMENTARY PROCEDURE

1. The undersigned sponsoring committee of five, and the sponsoring group of twelve, give notice of their intent to organize on a temporary basis a Parliamentary Procedure Interest Group at the 1955 Convention of the Speech Association of America, Statler Hotel, Los Angeles, California, 28, 29, and 30 December at such time and place as shall be scheduled by the First Vice-President of the Association, and in full compliance with the requirements of the Constitution, Article X, and the By-Laws of the Constitution, Article V, the said temporary organization to form a permanent organization upon the receipt of notice of favorable action by the Administrative Council, as provided in the By-Laws, Article V, Section 5.

2. The purposes of the planned Parliamentary Procedure Interest Group shall be

- a. The further implementation of democracy through encouraging the writing and teaching of the history of the parliamentary tradition; and
- b. The encouragement of research and writing in the field of improvement of techniques in applied parliamentary procedure; and
- c. The encouragement of research and writing in the field of improvement of techniques in the field of the teaching of parliamentary procedure.

Respectfully submitted,

Sponsoring Committee: J. Calvin Callaghan, *Syracuse University*; Alice F. Sturgis, *Alan Nichols, University of Southern California*; William S. Tacey, *University of Pittsburgh*; Joseph F. O'Brien, *Pennsylvania State University*.

Sponsoring Group: Lindsay Perkins, *Brooklyn College*; Thomas A. Hopkins, *Mount Mercy College*; Lousene G. Rousseau, *Harper and Brothers*; Wayne E. Brockriede, *University of Illinois*; Carl A. Dallinger, *University of Iowa*; Yetta G. Mitchell, *New York University*; John A. Oostendorp, *University of Rhode Island*; Karl R. Wallace, *University of Illinois*; Orville A. Hitchcock, *University of Iowa*; Helen G. Hicks, *Hunter College*; Edward D. Shanken, *University of New Hampshire*; David C. Phillips, *University of Connecticut*.

RADIO, TELEVISION, AND FILMS

The following petition signed by a sponsoring committee of three and twelve other members of the Speech Association of America is an expression of the desire to form an Interest Group in Radio, Television, and Films within the Speech Association of America.

Sponsoring Committee: John E. Dietrich, *University of Wisconsin*; Edward Stasheff, *University of Michigan*; H. Clay Harshbarger, *State University of Iowa*.

Sponsoring Group: John P. Highlander, *University of Wisconsin*; Edgar E. Willis, *University of Michigan*; Garnet R. Garrison, *University of Michigan*; Barton L. Griffith, *University of Michigan*; Jim Bob Stephenson, *University of Michigan*; Sam Becker, *State University of Iowa*; Harold E. Nelson, *Pennsylvania State University*; Robert T. Oliver, *Pennsylvania State University*; David C. Phillips, *University of Connecticut*; Marvin W. Ulmer, *University of Connecticut*; Donley F. Feddersen, *Northwestern University*; Charles F. Hunter, *Northwestern University*.

ADULT SPEECH EDUCATION

We, three members of the Speech Association of America, Thomas L. Dahle, *Michigan State College*; James N. Holm, *Kent State University*; and Earnest S. Brandenburg, *Washington University*; hereby declare ourselves a sponsoring committee for the purpose of organizing an Interest Group for Adult Speech Education in accordance with the new Constitution and By-Laws [Article X of the Constitution, Article V of the By-Laws].

As directed by Section 1, Article V, of the By-Laws, we have obtained signatures from twelve members of the Speech Association of America.

Sponsoring Group: Halbert E. Gulley, *University of Illinois*; Kenneth G. Hance, *Northwestern University*; N. Edd Miller, *University of Michigan*; James H. McBurney, *Northwestern University*; Max Fuller, *The Maytag Company*; Wilbur E. Moore, *Central Michigan College of Education*; W. Hayes Yeager, *Ohio State University*; Eugene C. Chenoweth, *Indiana University*; Donald C. Bryant, *Washington University*; David Potter, *Michigan State College*;

Charles T. Estes; William S. Howell, *University of Minnesota*.

DISCUSSION AND GROUP METHODS

The undersigned hereby indicate their desire to organize an Interest Group for Discussion and Group Methods under provisions of Article X of the Constitution and Article V of the By-Laws of the Speech Association of America. We respectfully request the First Vice-President of the Speech Association of America to appoint a time and place at the 1955 convention at which such an Interest Group may be formally organized.

Sponsoring Committee: SAA Committee on Discussion and Group Methods

Sponsoring Group: Franklyn S. Haiman, *Northwestern University*; Dean C. Barnlund, *Northwestern University*; Kenneth G. Hance, *Northwestern University*; James H. McBurney, *Northwestern University*; Donald E. Hargis, *University of California at Los Angeles*; Martin P. Andersen, *University of California at Los Angeles*; Waldo W. Phelps, *University of California at Los Angeles*; Kim Giffin, *University of Kansas*; E. C. Buehler, *University of Kansas*; William A. Conboy, *University of Kansas*; Richard W. Wilkie, *University of Kansas*; William E. Utterback, *Ohio State University*; Wallace C. Fotheringham, *Ohio State University*; Carroll C. Arnold, *Cornell University*.

DEANS AND DIRECTORS OF SCHOOLS OF SPEECH AND CHAIRMEN AND HEADS OF DEPARTMENTS OF SPEECH

Proposal: To establish within the Speech Association of America an Interest Group whose membership will be composed entirely of deans and directors of schools of speech and chairmen and heads of departments of speech.

Purpose: To bring together into an organized group those members of the Speech Association of America who have administrative duties in order to share information relative to common problems through programming certain meetings at scheduled annual conventions of the Association.

Request: In accordance with the new Constitution of the Speech Association of America, the undersigned sponsors and signees request the First Vice-President of the Speech Association of America to assign a place and time, in conjunction with the 1955 Annual Convention to be held in Los Angeles, for the

purpose of forming a temporary organization of this proposed Interest Group, at which meeting a temporary chairman and a temporary secretary shall be elected to proceed with the perfecting of the organizational process as set forth in Article V, Sections 2 and 3, of the By-Laws of the new Constitution of the Speech Association of America.

Sponsoring Committee: James H. Henning, *West Virginia University*; John W. Keltner, *Kansas State College*; Howard L. Runion, *College of the Pacific*.

Sponsoring Group: David C. Phillips, *University of Connecticut*; Robert T. Oliver, *Pennsylvania State University*; Wofford G. Gardner, *University of Maine*; Gordon F. Hostettler, *Temple University*; William S. Howell, *University of Minnesota*; Leroy T. Laase, *University of Nebraska*; Karl R. Wallace, *University of Illinois*; Rupert L. Cortright, *Wayne University*; Roy D. Mahaffey, *Linfield College*; Milton Dickens, *University of Southern California*; Horace G. Rahskopf, *University of Washington*; Theodore Hatlen, *Santa Barbara College*.

RHETORIC AND PUBLIC ADDRESS

The undersigned hereby indicate their desire to organize an Interest Group for Rhetoric and Public Address under provisions of Article X of the Constitution and Article V of the By-Laws of the Speech Association of America. We respectfully request the First Vice-President of the Speech Association of America to appoint a time and place at the 1955 convention at which this Interest Group may be formally organized.

Sponsoring Committee: George V. Bohman, *Wayne University*; W. Norwood Brigance, *Wabash College*; Waldo W. Braden, *Louisiana State University*; J. Garber Drushal, *College of Wooster*; Dallas C. Dickey, *University of Florida*; Lindsey S. Perkins, *Brooklyn College*; J. Jeffery Auer, *University of Virginia*; Robert G. Gunderson, *Oberlin College*; Donald C. Bryant, *Washington University*; Hollis L. White, *Queens College*; Laura Crowell, *University of Washington*; Marie Hochmuth, *University of Illinois*; Henry L. Ewbank, Sr., *University of Wisconsin*.

Sponsoring Group: Agnes I. Allardyce, *Syracuse University*; Martin P. Andersen, *University of California at Los Angeles*; Paul D. Bagwell, *Michigan State College*; Ernest B. Bormann, *Eastern Illinois State College*; Winston L. Brembeck, *University of Wisconsin*; King W. Broadrick, *University of Illinois*; J. Calvin Callaghan,

Syracuse University; L. LeRoy Cowperthwaite, Kent State University; P. K. Crawford; Hugo J. David, Michigan State College; Frank B. Davis, Alabama Polytechnic Institute; Ray L. DeBoer, Colorado State College of Education; Marvin L. Esch, University of Michigan; Wayne C. Eubank, University of New Mexico; Henry L. Eubank, Jr., Purdue University; Wilbur E. Gilman, Queens College; Frederick W. Haberman, University of Wisconsin; Kenneth G. Hance, Northwestern University; David S. Hawes, University of Illinois; H. Clay Harshbarger, State University of Iowa; Martin J. Holcomb; Wilbur Samuel Howell, Princeton University; Herbert L. James, Dartmouth College; T. Earle Johnson, University of Alabama; Harold M. Jordan, University of South Dakota; Magdalene Kramer, Teachers College, Columbia University; P. Merville Larson, Texas Technological College; Leroy T. Laase, University of Nebraska; Jean E. Liedman, Monmouth College; P. E. Lull, Purdue University; B. M. May; M. Harold Mickle, Alma College; Clarence A. Miller, San Francisco State College; N. Edd Miller, University of Michigan; Raymond H. Myers, University of Wisconsin; Elwood Murray, University of Denver; Ordean G. Ness, Pennsylvania State University; William V. O'Connell, Northern Illinois State Teachers College; Robert T. Oliver, Pennsylvania State University; Wilson B. Paul, Michigan State College; Orville L. Pence, University of Washington; Horace G. Rahskopf, University of Washington; Rex E. Robinson, Utah State College; Herold Truslow Ross, DePauw University; Thomas A. Rousse, University of Texas; John B. Tarver, Stockton [California] Civic Theatre; Wayne N. Thompson, University of Illinois, Chicago Undergraduate Division; Lester Thonsen, College of the City of New York; Roy H. Umble, Goshen College; Forest L. Whan, Kansas State College; Grace Walsh, Wisconsin State College; Karl R. Wallace, University of Illinois; Robert O. Weiss, Northwestern University; Donald E. Williams, Cornell University; John F. Wilson, Cornell University; Herbert A.

Wichelns, Cornell University; Leland S. Winch, Cornell University; Claude M. Wise, Louisiana State University; W. Hayes Yeager, The Ohio State University.

A NEW DEPARTMENT

To the Editor of *The Speech Teacher*:

I am writing to suggest a new department for *The Speech Teacher*. Many of our speech instructors have had little training in the development of oral skills, but have been prevailed on to teach a few sections of speech or basic communications. These instructors have expressed a need for ideas and materials. One way of meeting this felt need might be to encourage [experienced] secondary and elementary teachers to write one-page articles about their successful assignments and class procedures. A title for this series of articles might be "This is My Best." If the space limit were rigidly enforced, a considerable number of our colleagues would have an opportunity to share their best thinking with other members of the profession, and the magazine might become even more appealing to the grass roots segment of its constituency.

Sincerely,
LAVERNE BANE,
University of Utah

[Publication of Professor Bane's letter is, of course, an endorsement of the suggestion it contains. Although titles cannot be copyrighted, Whit Burnett's use of "This is My Best" as the title of an anthology he compiled a dozen or so years ago might be a reason for choosing some other heading for this series of articles. And if respondents to Professor Bane's letter (should readers of *The Speech Teacher* behave so atypically as to react overtly to requests to write) condensed their contributions to a length of less than a page, they might replace the "Excursuses" that currently appear at the ends of articles which do not end conveniently at the bottom of a page.]

BOOK REVIEWS

L. LeRoy Cowperthwaite, *Editor*

THE DIMINISHED MIND: A STUDY OF PLANNED MEDIOCRITY IN OUR PUBLIC SCHOOLS. By Mortimer Smith. Chicago: Henry Regnery Company, 1954; pp. 150. \$2.75.

Known to readers for his earlier analysis of the philosophy and doctrine of modern education which he presented trenchantly in *And Madly Teach*, in his new book Mortimer Smith turns to buttress his original convictions with new information he has gathered from talks with teachers, parents, and administrators and from continued reading in the lore of "educationists." This additional exploration has deepened his conviction that "learning, in the traditional sense of disciplined knowledge, is rapidly declining in our public schools, not through fortuitous circumstances but by deliberate, and almost invariably well-intentioned design of those responsible for setting the direction of public education."

Mr. Smith examines in some detail the claims of the supporters of "Life Adjustment" and "Social Reconstruction" theories of the purpose of education. "Not the least unfortunate aspect of these programs," he argues, is the "emphasis on the group and belittling of individuality." The originators of these doctrines have designed them for the sixty per cent of the school population who, according to the measuring rods of the educationists, would not profit by education in the traditional disciplines. Smith doubts that the "sort of juvenile bull session" constituting a large part of current educational programs in any way fits the student to fulfill his function as a citizen. "If we expect the boy with an I.Q. of 90 to become a citizen and make judgments required of a citizen we ought to be busy devising ways of making him understand the ideas which have shaped his country and the world and we ought to be teaching him how to 'communicate' intelligibly," Smith argues. He contends that the primary function of the school is to transmit the intellectual and cultural heritage and knowledge of the race, and in the process to teach young people to think and to buttress moral values. Philosophies which insist upon "growth" in education, but which steadfastly refuse to answer the question, "Growth toward

what?" are inadequate. Smith urges us to reject the modern notion that "there is no order of goods, or values, among subjects in the curriculum." He further urges us to abandon pragmatic tests of worth. Pragmatism has neither a satisfactory "value system" nor a "sense of direction."

Smith refutes the educationists' claims of the success of their programs by presenting data showing the steady decline in mastery of language skills, skills in mathematics, history, science, and other traditional disciplines. He calls attention to the pressures the educationists exert to prevent discussion and criticism of current programs.

Although Smith finds the picture dismal, he takes heart in plans now afoot for "restoring proper balance." He notes the fact that parents are showing signs of skepticism regarding the worth of current educational practices, that liberal arts teachers are actively criticizing the results of existing programs, and that in many universities, e.g., Kansas, Harvard, Cornell, Wesleyan, Louisville, and elsewhere, there are signs in favor of making the four-year liberal arts program the heart of the teacher's preparation.

As a factual counterpart of Smith's earlier, more theoretical treatment of educational theories and practices, readers will find the present book rewarding. Its author is informed, reasonable, and witty.

MARIE HOCHMUTH,
University of Illinois

THE DEMOCRATIC CLASSROOM: A GUIDE FOR TEACHERS. By Lucile Lindberg. New York: Bureau of Publication, Teachers College, Columbia University, 1954; pp. 115. \$2.75.

The author's underlying philosophy emphasizes the importance of the democratic group process as a basic part of the school program. Dr. Lindberg defines this process as "a means through which people locate, define, and study their own needs and continuously improve their methods of meeting these needs." She says that "Through working together, no matter how

complex the problems to be met, no matter how important the decisions to be made, this process can be used effectively."

The author devotes most of her book to the planning of the group process, activating the plans for it, evaluating it, and to giving many examples she has selected from her own experience as a classroom teacher or has collected during visits to hundreds of classrooms. Since the purpose of the book is to suggest methods of working through which children may acquire the skills they need for democratic living, the many excellent examples are helpful to teachers in the elementary and secondary schools seeking new ways of developing the group process, and useful for comparison with their current methods. The author writes for teachers already concerned about developing more democratic procedures and who have already conducted some experimentation.

She places emphasis on the group process as a planned and learned activity. She does not suggest the exclusive use of a single plan, but encourages the teacher to experiment.

There are many books and articles on the teaching of democracy. Dr. Lindberg's *The Democratic Classroom* is a valuable addition to them because of the examples and illustrations it includes.

FREDA KENNER,
Messick High School,
Memphis, Tennessee

DISCUSSION AND CONFERENCE. By William M. Sattler and N. Edd Miller. New York: Prentice-Hall, Inc., 1954; pp. xi+353. \$6.35.

The authors set out, according to their preference, to present the principles of discussion and conference in such a way that the reader will find specific aids to better leadership and participation. They have admirably accomplished this goal with reference to discussion in Part III, "Leadership," and in Part IV, "Participation." The remaining four sections of the book deal with the subject as follows: Part I, "Fundamentals," Part II, "Problem Solving," Part V, "Speech and Language," and Part VI, "Public Meetings."

A significant contribution is the clear definition of "conference" and "discussion" in the opening section. A continuum ranging from restricted to unrestricted freedom and from authoritarian to laissez-faire leadership affords graphic demonstration of the various types of conference. The label "discussion" is reserved for problem-solving groups. The teacher will, no doubt, find this introductory portion ex-

tremely valuable, for it bridges the gap between the textbook written solely for problem-solving applications and the so-called manual for chairmen of group meetings. The book can thus be adapted to almost any group, from an undergraduate class in discussion to an adult non-credit class in conference technique. This division between discussion and conference, unfortunately, is not carried through the remaining parts of the book. The authors have indicated that the principles as such are the same wherever applied. They have not, however, chosen illustrations and examples consistent with this approach. Almost without exception problem-solving discussion has dictated the substance and development.

Part II, "Problem Solving," deals with preparation for discussion, problem-solving, the reflective process, reasoning, and fallacies. Teachers will find a discussion of various approaches to problems exceedingly helpful in differentiating between reflective thought and other patterns. The authors treat the influence of intuition, initial choice, authority, tradition, emotion, and personal experience before launching into a chapter presenting the usual five- or six-step reflective thought process. The latter is amply illustrated with examples and helpful outlines from actual discussions.

Preparation for discussion is divided into several steps which make the material infinitely clear. At this point the nature and classification of facts are presented as a part of gathering and evaluating materials. This treatment is a departure from the usual textbook, which presents the collection of facts and evidence as a part of the opening phase of the reflective process.

Reasoning and fallacies receive the standard presentation, though this writer found the material somewhat superficial and confused, particularly that on deductive processes. The authors fail to distinguish adequately between generalization from specific instances and from statistical instances. Teachers using the book will no doubt want to supplement this chapter.

Sections on "Leadership" and "Participation" present more than adequate illustrations, and some helpful outlines. Internal arrangement of these sections is clear and of particular aid to the teacher, since desirable characteristics of discussion leadership and participation are contrasted with undesirable ones. The section on speech and language stresses effective communication of ideas in much the same way as does any other textbook. The final section deals with radio-television discussion and large meetings. Most of the radio and television illus-

trations are taken from the Chicago Round Table Series.

Throughout the authors have provided adequate documentation. The book evidences thorough familiarity with recent experimental work in the field of discussion. Influences from the area of group dynamics are evident, but in no sense dominant. An excellent, though not exhaustive, bibliography is a part of the appendix, as are exercises and problems, outlines, sample discussions, and some case studies. The book is written in a clear and readable fashion, though some of the divisions seem to overlap. At times ideas are developed too elaborately for the reader who appreciates conciseness.

MERRILL T. BAKER,
Wayne University

DISCUSSION AND DEBATE. By William A. Behl. New York: The Ronald Press Company, 1953; pp. vi+365. \$4.00.

Are discussion and debate complementary phases of a single, unitary process? Professor Behl's textbook on argumentation offers an interesting approach to this problem. He presents debate and discussion as forms of argument; he regards both as reasoned discourse with emphasis on logical proof. The author points out that many of the problems of research, analysis of issues, organization, and audience adaptation are common to both discussion and debate. His book provides a brief to be used in both discussion and debate. Let the author speak for himself:

Upon the premise that many of the methods and procedures are common to both forms of argument, the author has integrated his treatment of the processes of discussion and debate. Except in a few descriptive chapters specifically concerned with types of discussion and debate, the interrelation of the two forms is clearly shown. This has necessitated a few innovations. For example, a single brief is used to serve the purposes of both discussion and debate. This integration should help the beginning student to understand and apply basic procedures to differing argumentative situations.

On the other hand, the author recognizes distinctions between discussion and debate. He points out that in debate the participants are attempting to establish fundamentally different points of view on a given proposition, while in discussion "cooperative deliberation" is solicited.

It seems, then, that the author emphasizes methods and procedures that discussion and debate hold in common; yet he is willing to locate both activities on the "investigation-decision continuum," with debate representing the defense of a basic position.

The terminology is readily understandable. The author seems to rely more on the logical than on the psychological approach. Motivating factors are not stressed, although the canons of logic are presented in a most useful manner.

The author attempts to stress those principles of argument that will be of utmost value to the student in his classroom work. He points out, however, that discussion and debate are our most common tools for expressing ideas in a democratic society. The principles of argument are systematically outlined and clearly defined. They provide the beginning student with a compact exposition of the techniques and rules for discussion and debate.

The treatment of material is practical and understandable. The author introduces the student to the field of argument; then he moves through the areas of topic analysis, evidence, reasoning, organization, logic, and logical fallacies. There is attention to audience analysis, speech composition, and delivery. One chapter is devoted to discussion methods and another to types of discussion. The final units concern types of debate and methods for evaluating debate. The chapters are well organized, each one containing a final summary and a well-conceived list of problems and exercises. A bibliography for each chapter is included in the appendix. Model discussion and debate forms are also to be found there.

Discussion and Debate represents a novel, yet a clear, compact statement of the fundamental principles of discussion and debate.

CARL ALLEN PITT,
University of Illinois,
Chicago Undergraduate Division

THE FUNK & WAGNALLS BOOK OF PARLIAMENTARY PROCEDURE. By Lawrence W. Bridge. New York: Funk & Wagnalls Company, 1954; pp. vii+180. \$3.00.

PARLIAMENTARY PROCEDURE MADE EASY. By Rheva Ott Shryock. New London: Arthur C. Croft Publications, 1955; pp. 16. \$2.50.

The stream of books on parliamentary practice continues. This freshest is the more remarkable because the three great original Amer-

ican works are still in print. The situation merits some review.

When Thomas Jefferson was Vice President he could find no parliamentary manual to guide him in presiding over the Senate. Always of inventive turn, he assembled his own, based on the practices of Commons, with particular reference to Hatsell's *Precedents*. The manual was printed in 1801, and his own copy, with marginal annotations, is preserved in the Library of Congress. The Jefferson work is printed by each Congress in both the House and Senate manuals. In 1844, Luther Cushing issued his *Manual of Parliamentary Practice*, based on Jefferson, but with adaptations for deliberative, as opposed to legislative, assemblies. In 1876, Henry M. Robert published his *Pocket Manual of Rules of Order*. He took the Congress as the basic parliamentary society, and like his predecessor, Cushing, made adaptations for deliberative assemblies. But General Robert, as befitted his office, broke with the philosophical and speculative spirit of Jefferson and Cushing, and added a tone of finality and authority to his encyclopaedic work. Through the years these three works have been supreme, and have been in print 154, 111, and 79 years.

With these standard references, why the continuous flow of new books? New books fall into three categories of attempted improvement over the masters: First is the attempt to write a new, a more usable, readable manual to supplant Jefferson, Cushing, and Robert. The first two have become somewhat archaic in style and usage, if not in spirit. *Robert's* has been revised periodically—at least sufficiently to keep the copyright in the family all these years—but it is awkwardly arranged and so prolix in style as to be well nigh unreadable in places. So appear such works as Alice Sturgis' *Standard Code of Parliamentary Procedure* (1950), and Thomas H. Eliot's *Basic Rules of Order* (1952). But so far the antiquarians remain supreme.

The two books under review here fall into two other categories. One is the attempt to supply a more systematic, self-explanatory manual, with handy reference headings. Such is the Funk and Wagnalls book. The author, noting that some books on procedure "themselves require an interpreter," has designed a manual to be clear to a layman, without benefit of teacher, to accomplish "the primary object of pro-

moting intelligent, uninhibited, voluntary, general participation in discussion by the members of an organization and thus make them efficient and responsible members of a democratic society" (p.vi). A number of specific topics, such as Secretaries, Minutes, Legal Rights and Obligations, are covered in neat fashion. Six model meetings, each illustrating some specific principles, are included. The Table of Motions is even more complicated than *Robert's*. Whereas *Rules of Order Revised* requires five pages and nineteen footnotes for a ready-reference table, *The Funk & Wagnalls Book of Parliamentary Procedure* uses eight pages and sixty footnotes.

The third type of book that appears is the handy guide type, such as self-indexed books that break in the middle and expose all their contents at a glance, parliamentary wheels of knowledge, and charts to be hung on the wall. *Parliamentary Procedure Made Easy*, first issued privately in 1949 and now published by Croft, is of this type. It is a loose-leaf pad of sixteen graduated pages, bound in hard covers. The bewildered chairman simply flips the pad to "Previous Question," and before her is all the basic information she may need. The pages are spaced to indicate precedence of motions. There is no section on philosophy, purpose, or complications. If you see the chairman of your society casually flip open a light green memo pad at the next meeting, it may be *Parliamentary Procedure Made Easy*, subtitled "A Visual Aid Based on Robert's Rules of Order."

Both authors are identified as "Registered Parliamentarian," a really awesome title. After some inquiry, I got the address of the National Association of Parliamentarians, which bestows the title, and asked for information. It issues a leaflet which explains the organization was founded in Kansas City in 1930. It has a membership of 1800. To belong one has to be "screened by the membership committee," and pay \$3.00 annual dues. To become a "Registered Parliamentarian," one must take a written examination supervised by "the Registration Committee." The nature of the screening and the examining is not quite clear. But clear is the specification: "*Robert's Rules of Order, Revised* is the parliamentary authority of the association."

RICHARD MURPHY,
University of Illinois

IN THE PERIODICALS

Annetta L. Wood, *Editor*

Assisted by Dorothy T. Durand, Marie Orr Shere,
Eric Walz, and Edna West

GENERAL

WILSON, ROBERT C., "The Under-Educated," *The Atlantic Monthly*, CXCIV, 5 (May, 1955), 60-62.

The neglect of the bright child in our schools is the subject of this article, which should be of interest to all teachers of speech skills. The author mentions creative dramatics as one method of giving the more-intelligent-than-average child an opportunity for self-expression and self-development.

DRAMATICS AND ORAL INTERPRETATION

"The Art and Artists behind the NBC-TV Production, 'Macbeth,'" *The American Artist*, XIX, 4 (April, 1955), 39-45.

This story in pictures is a "case history" of the recent "spectacular" broadcast (in color) by the National Broadcasting Company. Stage and costume designers and directors should find it especially valuable.

GRAVES, ROBERT, "The Oedipus Myth," *The Atlantic Monthly*, CXCIV, 5 (May, 1955), 56-59.

The director planning to produce a Greek tragedy (even if it be some other than *Oedipus Rex*) should find this essay a source of increased insight.

HULETT, RALPH, "The Artist's Part in the Production of an Animated Cartoon," *The American Artist*, XIX, 5 (May, 1955), 33-39.

The author ("Background Stylist" at the Walt Disney Studios) profusely illustrates this article with drawings and photographs. Students in dramatics classes and clubs might well report on this article to their classmates or fellow members. A joint art-dramatics project in your school might well find inspiration in this article.

JAEGER, LAURENCE, "The House of 100,000 Wonders," *The American Mercury*, LXXX, 376 (May, 1955), 135-137.

Mr. Jaeger reports on a visit to the Encore Studio in New York. The general reader will find the article interesting; the property manager will find it valuable. If you have ever patronized the Encore Studio, you will find that this article arouses vivid memories.

MENKEN, HELEN, "Your Speech is You," *The American Mercury*, LXXX, 377 (June, 1955), 67-70.

Skeptical students in speech and dramatics classes may find "motivation" in this article by the famous actress, whose parents were deafmutes.

METZEL, ERVINE, "Jacovleff: A Selection of Drawings of Kabuki Dancers from his book, 'Le Théâtre Japonais,'" *The American Artist*, XIX, 5 (May, 1955), 50-53, 72.

These charming pictures colorfully illuminate and suggest solutions of problems in staging, make-up, and costuming for oriental plays.

SITWELL, EDITH, "Of What Use is Poetry?" *Reader's Digest*, LXVII, 400 (August, 1955), 101-105.

High school students beginning a unit on oral interpretation or choric speaking should be interested in this distinguished poetess' idea that "No one who loved poetry could have an ugly soul." Poetry restores faith in God and man; it ennobles the heart and the eyes and unveils meaning; it gives pleasure to all those who delight in beauty.

SPEECH CORRECTION

GROSVENOR, LILIAN, "Deaf Children Learn to Talk at Clarke School," *The National Geographic Magazine*, CVII (March, 1955), 378-397.

The history of society's efforts to bring speech to the deaf, particularly the history of Clarke School's pioneering, told charmingly and illustrated with anecdotes and photographs (both in color and in halftone), this article will furnish material for speeches to PTA groups, or other audiences, especially those who are now indifferent to or unaware of the potentialities of speech education for the deaf. The teacher of the deaf and hard of hearing will find the descriptions of techniques useful.

WESTERMAN, EDA, "What's Happened to the ABC's?" *Today's Health*, XXXIII, 3 (March, 1955), 52-56.

The author presents some guides to understanding the rationale of recent techniques of teaching reading, an understanding useful in the current controversy about those techniques. Her final contention is that no one method is best for all children.

FORENSICS

VOSS, VIRGINIA, "Should We Recognize Red China?" *Mademoiselle*, XLI, 4 (August, 1955), 264-265, 375-378, 380-383.

Miss Voss presents an edited transcription of the debate between the University of London (affirmative team, Lester Borley and Jennifer Copeman) and the University of New Mexico (negative team, John Morrison and Norbert Tlachac).

RADIO AND TELEVISION

"What TV is Doing to America," *The United States News and World Report*, XXXIX, 10 (2 September, 1955), 36-50, 54-56.

To one looking for answers to such questions as, "What is television doing to children, to politics, to reading, to religion?" and "How is television changing farm life and education?" this article will be of great assistance. By means of meaningful charts the authors (unidentified) show current trends in television programs, subdividing entertainment into (1) crime drama, (2) comedies, (3) westerns, (4) domestic drama, (5) drama of adventure, romance, etc., (6) variety shows, (7) sports events, (8) quizzes, stunts, and contests, and (9) personalities, music, etc.; and information into (1) news and (2) interviews, weather reports, cooking demonstrations, etc. According to this classification, entertainment is gaining more television time than is information.

The authors present three theories con-

cerning the effect of television on character:

(1) Hours of sedentary watching of television are undermining such basic skills as reading and the use of large muscles in outdoor play; (2) "Narcotic disfunction" has resulted from the loss of self-reliance due to our thinking's having become "other-directed" rather than "inner-directed"; and (3) Watching television cannot change basic character traits: persons who now allow television to control their lives previously allowed radio to do so.

This summary includes reports of tests of the immediate effect of television on one community (Fort Wayne, Indiana) and its long-range effect on another (New Brunswick, New Jersey). Although television-watchers' reading decreases when television is first available, the ultimate effect seems to be an increase in both reading and television viewing. Publishers of newspapers, magazines, and books report an alarming diminution in sales, which they attribute to television.

Children's watching of television is reported to have caused them to neglect their homework and to have increased the incidence of defects of vision. On the other hand, the popularity of television leads to early discovery of defective eyesight, increases children's vocabulary, and gives them a wide knowledge of world events.

Courses in music history and appreciation, English literature, and composition by television have been successful at New York University. A controlled experiment at the University of Toronto, contrasting the learning by means of television, radio, reading, and listening to "live" lectures revealed that the television audience learned considerably more than did the radio audience; those who heard the "live" lecture and those who read the text of the lecture retained approximately as much as did the television audience.

There is no report of conclusions concerning the effect of television on attendance at motion pictures, sports events, and religious services.

There are reports of interviews with nine persons in various occupations and in various geographical regions on the topic of what television is doing to home life. A Brooklyn "educator" is among the interviewees.

(Later "spot reports" in the same issue of *U. S. News* are concerned with television as salesmanship, subscription television, color television, the Kefauver sub-committee report on the relationship between television and juvenile delinquency, and Britain's first venture into commercial television.)

THE BULLETIN BOARD

Waldo Phelps, *Editor*
Assisted by Ordean Ness

ADDITIONS: NEW COURSES, CURRICULA, AND FACILITIES

The Speech Department of the Southeast Missouri State College at Cape Girardeau has moved into new office, clinic, and classroom quarters.

Clinical assistantships in the Speech and Hearing Clinic at Temple University are now available. Appointments are on a half-time basis for a period of two years. The stipend for the academic year is one thousand dollars, plus tuition. Duties include participation in affiliated clinics providing diagnostic and therapeutic services. Address inquiries to Dr. Gordon F. Hostettler, Chairman, Department of Speech and Dramatic Arts, Temple University, Philadelphia 22, Pennsylvania.

The Department of Drama at the University of Texas will offer four new graduate courses this year. Two of them, Projects in Lighting and Scene Design Seminar, are courses in technical production. The other two are History of the American Theatre and History and Philosophy of the Educational Theatre. The department will also introduce two voice, diction, and acting courses for freshmen this year.

Hogg Auditorium, the theatre in which the Department of Drama stages most of its major productions, has been air-conditioned. The departments two other smaller theatres are air-cooled.

Architects have redesigned the seating arrangements in The 103 Theatre to accommodate audiences of two hundred and forty, an increase of fifty over its previous capacity.

With the opening of the fall term, the Department of Speech at the University of Washington will expand its present graduate program to include work leading to the Ph.D. in public address and in speech correction.

CONFERENCES, CONVENTIONS, FESTIVALS, AND INSTITUTES

The Hotel Statler in Los Angeles will be the scene of The 1955 Speech and Theatre Conference, 28 through 30 December. The Conference will be a joint meeting of the Speech Association of America, the American Educational Theatre Association, the Western Speech Association, the National Society for the Study of Communication, the National University Extension Association Committee on Discussion and Debate Materials, and other related organizations.

Among the many features of the Conference of especial interest to readers of *The Speech Teacher* are tours of motion picture and television studios, a convention luncheon at which Hollywood personalities will be guests, and special programs on teaching speech in the elementary and secondary schools. The latter include demonstrations of current films, film strips, and slides, a demonstration of role-playing in the junior high school, programs in speech correction emphasizing teamwork, programs on teaching radio and television in secondary schools and colleges (including a sectional meeting on television equipment for instructional use), a demonstration of a high school class in fundamentals of speech, a sectional meeting on the history of speech education, and one on evaluating teaching efficiency.

The placement services of both SAA and AETA will be in full operation at the Conference, affording teachers of speech an added professional and personal opportunity.

Boston University Summer Travel Courses will sponsor a tour of facilities for the education of exceptional children in Europe during the summer of 1956. Participants in the tour will visit schools for the crippled, the mentally retarded, the blind, the deaf, the hard of hearing, the speech-handicapped, and the intellectually gifted.

The tentative plans include fifty-eight days in Europe, thirteen of which will be spent in

travelling between cities. The tentative price of the tour is \$861. This price includes all tour expenses (transatlantic passage, room and board, entertainment, and ground transportation). The tour member may cross the Atlantic by chartered airplane or by student ship, or a combination of both, according to his preference.

Tour members may earn six semester credits, three in Resources for Teaching through European Travel, and three in Education of Exceptional Children in Europe. Tuition cost is \$105.

Dr. Wilbert Pronovost, Chairman of the Committee on Special Education and Director of the Speech and Hearing Center, Boston University, will direct the tour. For further particulars, address Dr. Pronovost at 332 Bay State Road, Boston, Massachusetts.

The Department of Speech of Alabama College at Montevallo conducted a residential speech and hearing clinic for children of elementary school age during the first summer session. Allan Richards, Director of Public School Speech Correction, Grand Forks, North Dakota, acted as summer clinical supervisor. Clinical services are under the direction of Professor Laura F. Wright, Chairman of the Department of Speech.

The New York State Debate Coaches Association held its Annual Fall Meeting on the campus of Syracuse University on 1 October. Newly elected officers of the Association are President, J. Edward McEvoy, Syracuse University; Vice-President, John F. Wilson, Cornell University; and Secretary-Treasurer, Margaret Mary Walsh, School of Education, Fordham University. Agenda for the meeting included plans for regional discussion meetings on the national debate question, plans for the Twentieth Annual New York Intercollegiate Legislative Assembly to be held at Albany in the spring of 1956, and plans for a State Peace Extemporaneous Speaking Contest.

The New York State High School Forensic League has announced its program for 1955-1956. A hundred member schools are expected to participate in regional tourneys at Union College, New Paltz State Teachers College, Canisius College, Harpur College, Fordham University, and Geneseo State Teachers College. Winners of the regional tourneys will compete in the State Tourney at Albany on 13 and 14 April. The League, in addition to super-

vising the meetings, furnishes materials on the high school question.

The campus of the University of Denver will be the site of the Silver Anniversary meeting of the Annual Rocky Mountain Speech Conference. The general and college programs are scheduled for 10, 11, and 12 February. The high school forensics section will be on 17 and 18 February.

The faculty of the Department of Speech at the University of California at Los Angeles sponsored an institute for high school forensics teachers in the Southern California area on 1 October. The purpose of the program was to provide expert analysis of the 1955-1956 high school debate topic and to offer student demonstrations of the speech events and expert criticisms of them.

Approximately four hundred high school students, their forensics coaches, and other interested teachers attended.

The Fifth Annual Speech Institute for High School Students opened on the campus of the University of New Mexico at Albuquerque on 5 July. Fifteen junior class students from various New Mexico high schools attended the Institute. Course work included classes in public address, oral interpretation, debate, choric speaking, and radio speech. Students demonstrated their skills in a thirty-minute television program at the end of the regular session on 22 July.

The Department of Speech of the University of Wisconsin sponsored four summer residential clinics for children between the ages of eight and sixteen. John V. Irwin of the University and Mrs. Gretchen Phair of the Wisconsin State Bureau for Handicapped Children co-ordinated the programs. The first, a delayed speech clinic, was under the direction of Vernon Smith of the State Bureau for Handicapped Children, with Freda Gelin of the University as therapist. Mrs. Myfawny Chapman of the Minneapolis Public Schools directed the stuttering clinic, with Thelma Berntsen and Lois Sanders as assistants. Betty Sulliver of the Madison Public Schools, assisted by Wesley Hervey of the University of Hawaii, supervised the cleft palate clinic. Dr. Henry Okagaki of the Wisconsin General Hospital conducted the cerebral palsy clinic, with Carol Chworowsky of the University as therapist. The summer clinics offer student correctionists opportunities for observation and

clinical practice they can apply toward accreditation for the American Speech and Hearing Association and toward academic degrees.

The Department of Speech also sponsored three summer institutes in the area of radio and television, theatre, and speech correction. Guest lecturers for the three were Warren Guthrie of Western Reserve University, Theodore Cloak of Lawrence College, and Jon Eisenon of Queens College.

The Department of Speech of the University of Washington sponsored its regular high school speech festival in November. Dr. Gale Richards was in charge.

ON STAGE

The winter playbill at the Southeast Missouri State College will include *Oklahoma!*, *An Inspector Calls*, and *The Happy Time*. During the summer session the Department of Speech sponsored the Cape Summer Players, a full-time company of ten students who presented four plays in the Little Theatre. Members of the company earned academic credit for their work. Arthur H. Dorlag directed the program.

There were five productions for the summer session audience at the University of Oregon. The shows and their directors were *Kiss Me Kate*, Horace W. Robinson; *Kind Sir*, Frederick J. Hunter; *An Inspector Calls*, Daniel Krempel; *The Member of the Wedding*, Horace W. Robinson; and *Club Intime*, a weekly variety show in the Student Union.

The production schedule at the University of Texas includes *The Lady's not for Burning*, 18-22 October; *The Chalk Circle*, 11-19 November; *Our Town*, 7-10 December; the Annual Curtain Club Show, 10-18 February; *Trio*, 12-17 March; the Annual Shakespearian Production, 21-28 April.

In addition, the Department of Drama will sponsor the Dublin Players on 18 January and serve as host to the state high school one-act play contest on 3-6 May.

Dan Owens and the Angel Joe, a new revision of an earlier play by Ronald E. Mitchell, Director of Theatre at the University of Wisconsin, received its first presentation at the Beloit College Court Theatre this past summer. The source of the play is a novel of the same name which Harper and Brothers published in

1948. The B.B.C. has produced two radio versions of the novel in England.

The Wisconsin Players of the University of Wisconsin will produce *Dial M for Murder*, *The Confidential Clerk*, *Gianni Schicchi*, *Trial by Jury*, *As You Like It*, and *The Fifth Season* during the 1955-1956 season.

PERSONALS

Sherwin F. Abrams has joined the faculty of the Department of Speech at Southern Illinois University.

After a year of extensive travel in Europe, Gladys Borchers has returned to the University of Wisconsin. She studied the teaching of speech in Germany and Switzerland and visited France, Spain, and Italy.

William Buys is a new member of the Department of Speech at Southern Illinois University.

Richard Coelho, who completed his Ph.D. at the University of Denver last June, has taken a position in the Basic Communication Department at Michigan State University.

W. A. Dahlberg has recently published a booklet of selected speech topics. His colleagues in various departments of the college and professional schools of the University of Oregon suggested the topics, which represents twenty-five subject-matter areas.

William Dawson has joined the speech staff of the University of Wisconsin High School. He will teach drama and speech and assist in the supervision of the student teaching program in speech.

George Dell, formerly associated with the speech correction program in the Los Angeles schools, will serve as Director of Forensics at Los Angeles City College this year.

Joel Dick has accepted a Knapp Fellowship at the University of Wisconsin.

John E. Dietrich is the new Director of Theatre at The Ohio State University.

Milton Dobkin has left the Los Angeles High School to take a position as Assistant in Speech at Humboldt State College, Arcata, California. He will coach the debate team, teach courses in speech education, and supervise teacher training of speech majors.

Emily Farnham is a new Research Assistant in the Department of Speech at the University of Wisconsin.

Earl Fleischman of the College of the City of New York was a visiting professor at the University of Washington during the second term

of the summer session. He taught classes in oral interpretation and choral reading.

Edna Gilbert, who filled Gladys Borchers' position at the University of Wisconsin during the latter's European tour, has returned to the State Teachers College at Minot, North Dakota, where she is Chairman of the Department of Speech.

Margaret A. Greene has accepted a position in the Speech and Hearing Clinic at Tennessee State College at Johnson City.

Fred Goodwin has joined the staff of the Department of Speech at the Southeast Missouri State College.

Wilma H. Grimes will direct course work and "The Readers Workshop" in the area of oral interpretation at the University of Washington. The first of the five Workshop programs for this year will be a series of readings from the works of E. E. Cummings on 20 November.

Murray M. Halfond, Director of the Speech and Hearing Clinic at Temple University, was program chairman at the open meeting of the Seventh Annual Philadelphia Hearing Week on 4 May. He was elected co-chairman of the Eighth Annual Philadelphia Hearing Week, scheduled for May, 1956.

Donald Hargis has been promoted to an associate professorship at the University of California at Los Angeles.

Francis Hodge has been promoted to an associate professorship at the University of Texas.

Gordon F. Hostettler, Murray M. Halfond, and Arthur O. Ketels of Temple University served on the Local Arrangements Committee of the Pennsylvania Speech Association, which held its convention on 7 and 8 October.

Arthur Hough, who completed his Ph.D. at the University of Denver in August, has joined the staff of the University of Oregon.

Albert E. Johnson, formerly of the University of Texas, has accepted the chairmanship of the Department of Speech at the Texas College of Arts and Industries at Kingsville.

Geraldine Kessler has accepted a position as speech therapist at the Episcopal Hospital in Philadelphia.

Andrew J. Kochman has joined the faculty of the Department of Speech at Alabama College at Montevallo.

Edward Langhans, a former Fulbright scholar in England and a holder of a Ph.D. in theatre history from Yale, replaces Albert E. Johnson at the University of Texas, serving on the graduate faculty and teaching courses in analysis and criticism.

Jerry McNeely has been appointed as a Departmental Fellow at the University of Wisconsin.

Kirt Montgomery will serve as Acting Director of the Speech and Hearing Clinic, University of Washington, during the year.

Maurice Murray, who took his master's degree at the University of Denver in August, is teaching speech correction in the Ventura California, public schools.

Ordean G. Ness has moved from Pennsylvania State University to the University of Wisconsin.

W. Scott Nobles, who is completing his doctorate at Louisiana State University, is teaching fundamentals of speech and persuasion and assisting in the forensics program at the University of Oregon.

During the past summer B. Iden Payne of the University of Texas served as Guest Professor of Drama at San Diego State College, where he directed *Measure for Measure*.

Robert Schenckan, formerly of the University of North Carolina, is now Director of Television-Radio and Professor of Drama at the University of Texas.

Margaret Servine, replacing Mrs. Marion Michael (who has retired from active teaching), is teaching freshman and sophomore acting courses at the University of Texas.

Glenn Starlin, Director of Television Programming, University of Oregon, returned on 1 September from a leave of absence. During his absence he was at the Educational Radio and Television Center in Ann Arbor.

Temple University Speech and Hearing Clinic announces the appointments of Robert Von Drach, Jay Lerman, and Dorothy Diamond as clinical assistants.

James Weir is a new member of the faculty of the Department of Drama at the University of Texas. He is assisting in teaching and in the production of television shows.

Neil Whiting (who has just received his assistant professorship) of the University of Texas served as Technical Director of the Lake Whalom Playhouse at Fitchburg, Massachusetts during the past summer. He also directed two plays.

Kenneth Scott Wood, Director of the Speech and Hearing Clinic at the University of Oregon, will be a Fulbright lecturer in Norway during the year. He will be stationed at the United States Educational Foundation in Oslo. Recently he was promoted to a full professorship.

Leland Zimmerman is the new Director of Theatre at the University of Florida.

Martin T. Cobin, formally of the University

of West Virginia, has come to the University of Illinois as an Associate Professor of Speech. He will teach undergraduate and graduate classes in oral interpretation. Webster Smalley has rejoined the speech faculty to teach beginning and advanced playwriting. Promotions in the Department of Speech include those of E. Thayer Curry and Wesley Swanson to full professorship, Joseph W. Scott and Henry L. Mueller to associate professor, and Marie Orr Shere to assistant professor.

Harry G. Barnes died of a heart attack in Chicago on 21 June, 1955. A graduate of Grinnell College and of the State University of Iowa, Dr. Barnes was well known as a writer, teacher, and lecturer. He was a member of the staff of the Department of Speech and Dramatic Art at the State University of Iowa for twelve years,

and served as Registrar for six years. At the time of his death he was associated with the Speech Department of New York University and the Institute of Effective Speaking and Human Relations, and was consultant to several business firms.

Dr. Barnes was president of the Central States Speech Association in 1935. Long a member of the Speech Association of America, he contributed articles to *The Quarterly Journal of Speech* and *The Speech Teacher*. He was author of the *Speech Handbook* and (with Loretta Wagner Smith) co-author of *Speech Fundamentals*.

Dr. Barnes' contribution to the field of speech was significant, and teachers of speech in both high schools and colleges will miss him sorely.

E. C. MABIE
ORVILLE A. HITCHCOCK

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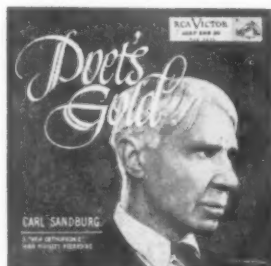
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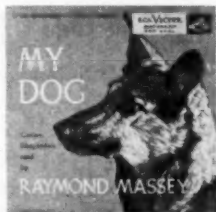
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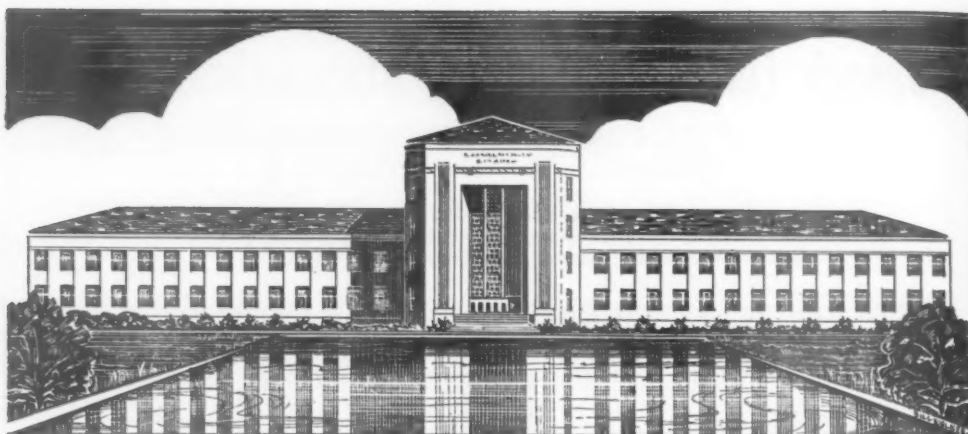
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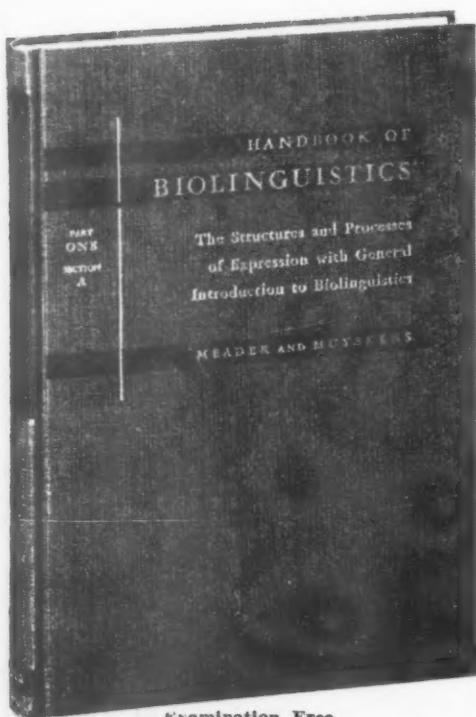
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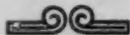
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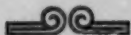
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